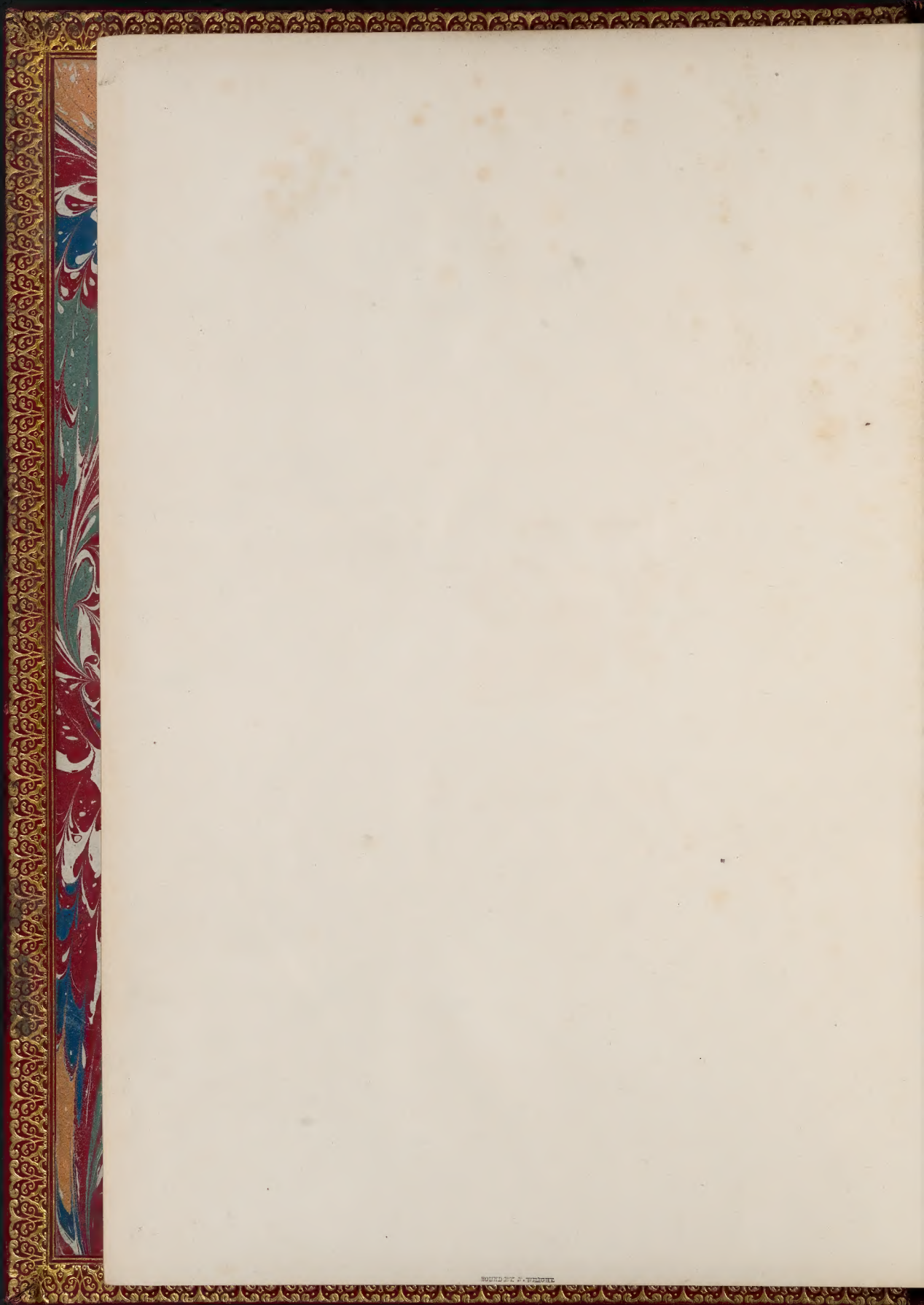


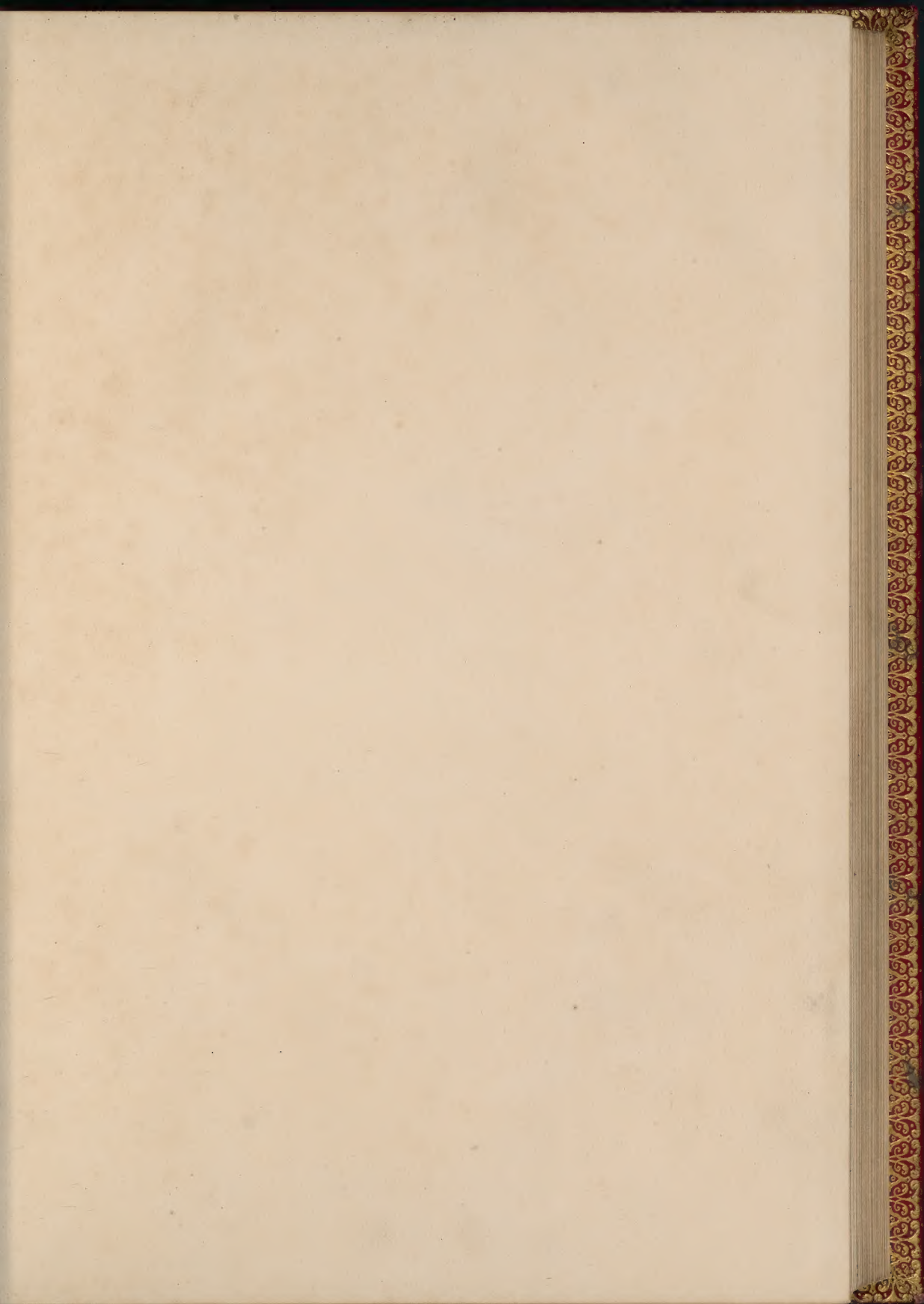


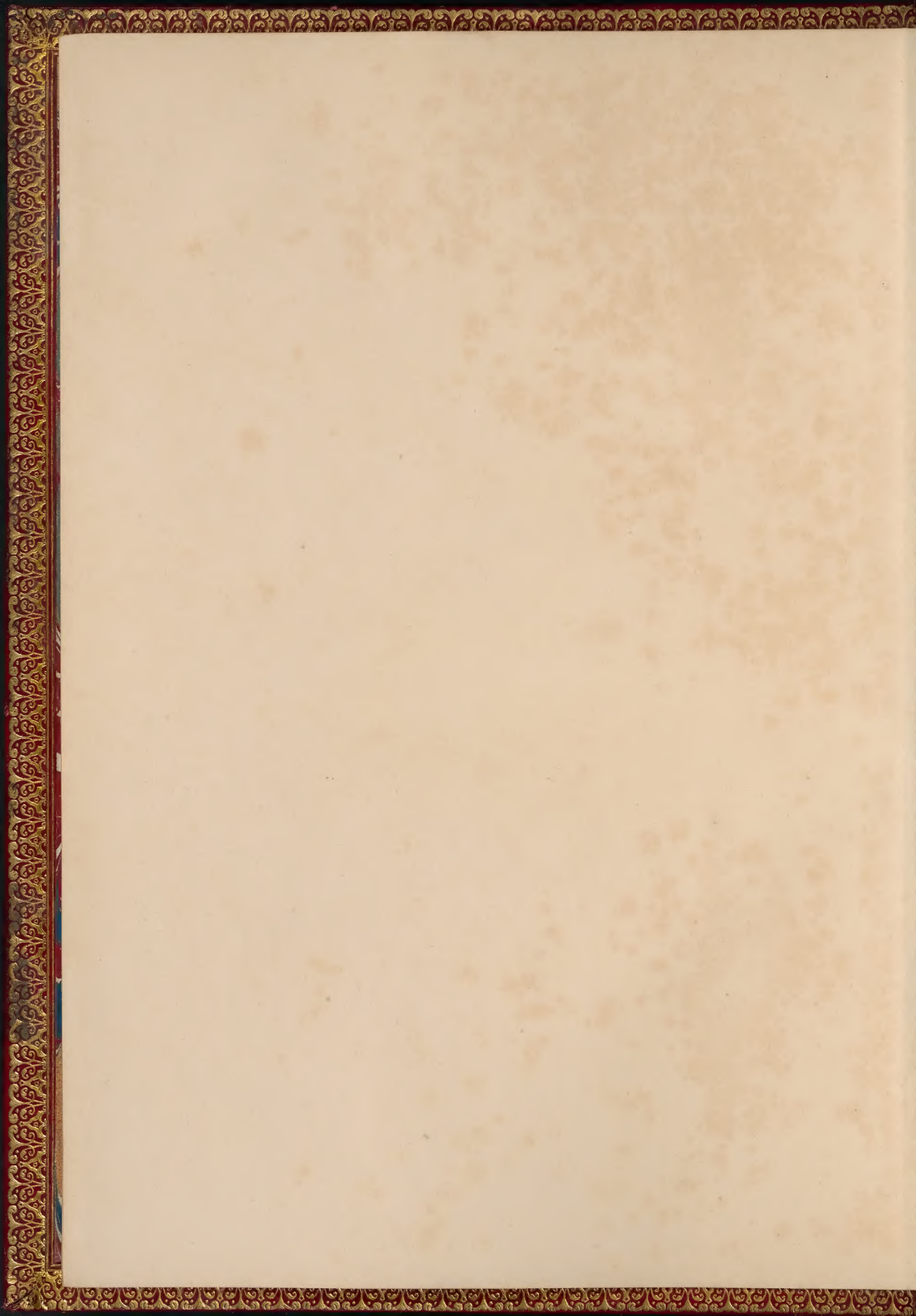


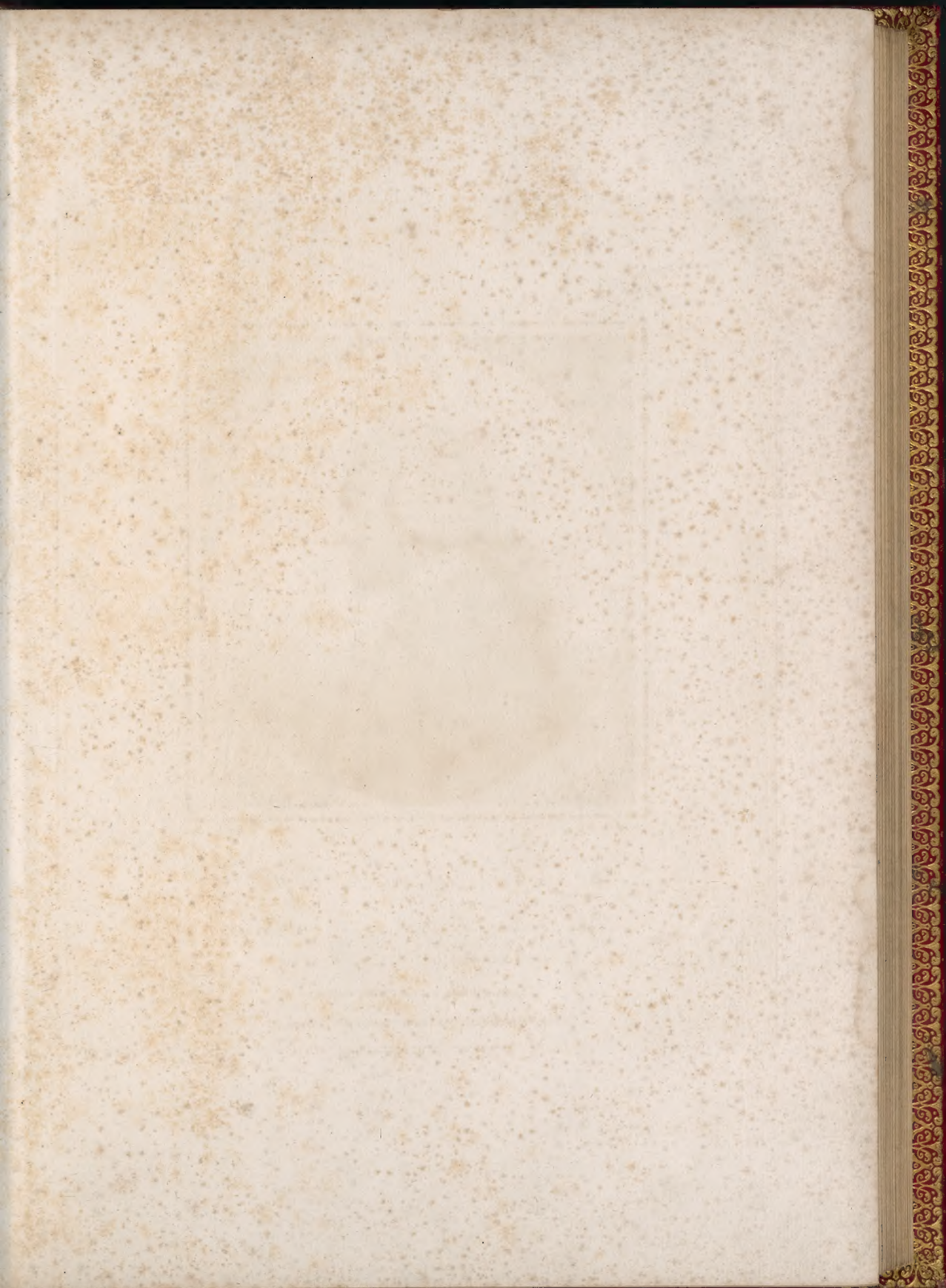
CREMORNE.













C. Borchardt del.

B. Smith sculpit

John Boydell, Esq.
Deputy Alderman of the City of London September 1782
Served Sheriff in 1785 & Lord Mayor in 1790

Died Dec. 12. 1804, in the 85. Year of his Age

London, Pub. Feb. 1. 1810, by Henry Robinson & Co. 10. Chancery Lane

LIBER PERITITIS,

A COLLECTION OF PRINTS,

ORIGINAL DESIGNS

CLAUDE LE LORRAIN :

COLLECTION OF HIS GRACE THE DUC OF DEVONSHIRE,

LORD MANCHESTER, RICHARD WATTS KNIGHT, NEWCASTLE, WILT. ESQ. CHARLES CANNON,
EDWARD COBBAN, GEORGE DEWAR, AND ROBERT NEWELL, ESQ.

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VOLUME THE THIRD

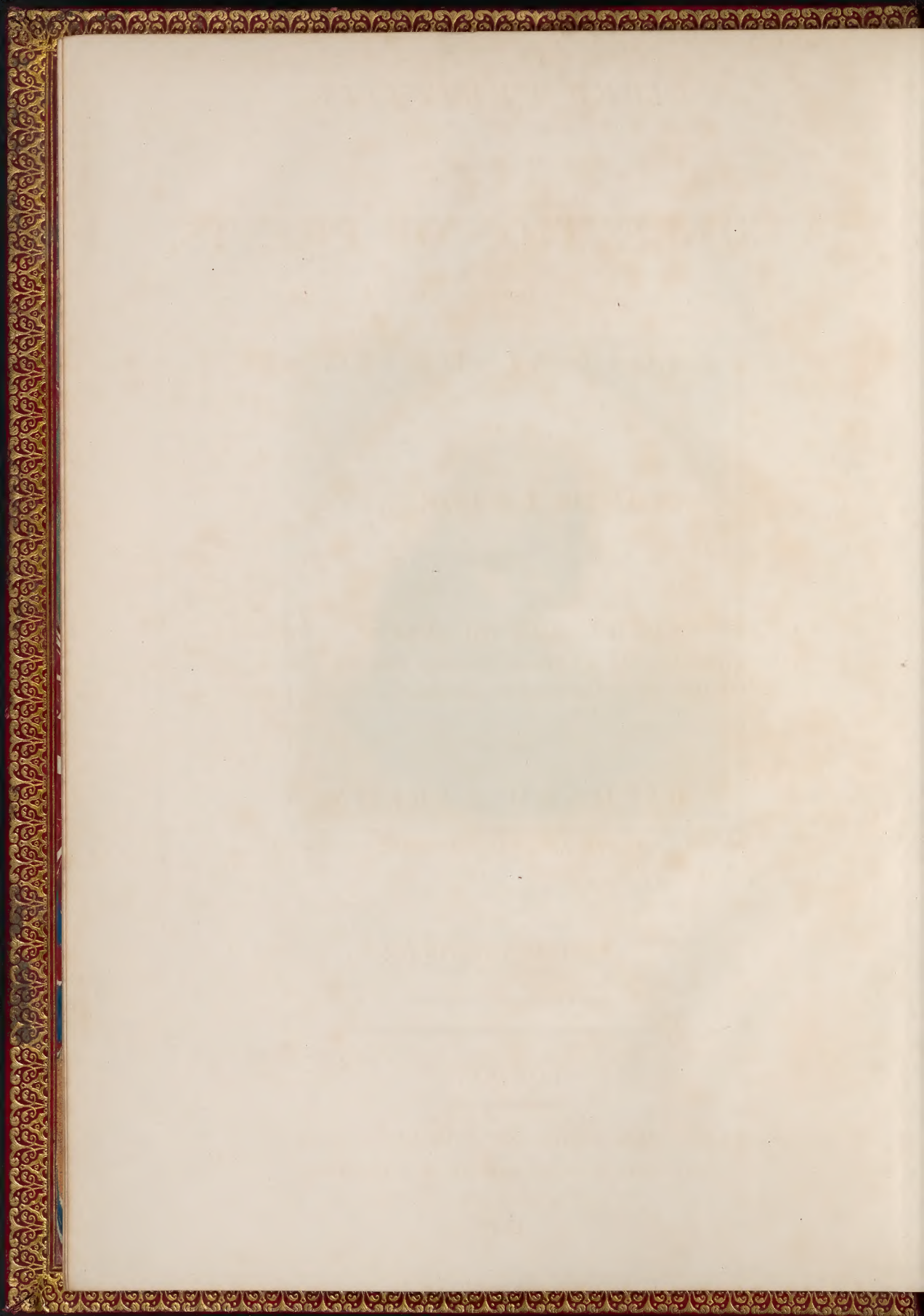
LONDON,

PUBLISHED BY HURST, ROBERTSON, AND CO.

SUCCESSORS TO NICHOL AND PELL, 25, N. COVENTRY

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1810.



LIBER VERITATIS;

OR

A COLLECTION OF PRINTS,

AFTER THE

ORIGINAL DESIGNS

OF

CLAUDE LE LORRAIN;

IN THE

COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE,
EARL SPENCER, RICHARD PAYNE KNIGHT, BENJAMIN WEST, P.R.A. CHARLES LAMBERT,
EDWARD TURNOR, GEORGE GOSLING, AND JOSEPH FARRINGTON, ESQRS.

EXECUTED BY

RICHARD EARLOM,

IN THE MANNER AND TASTE OF THE ORIGINALS.

VOLUME THE THIRD.

LONDON:

PUBLISHED BY HURST, ROBINSON, AND CO.

SUCCESSORS TO MESSRS. BOYDELL, No. 90, CHEAPSIDE.

PRINTED BY THOMAS DAVISON, WHITEFRIARS.

1819.



TO
HIS GRACE
THE DUKE OF DEVONSHIRE.

MY LORD DUKE,

THE great favour conferred by your Grace, in permitting me to engrave towards a Third Volume of Prints from Claude Lorrain, your Grace's invaluable Drawings, demands my sincerest acknowledgements: the Two First Volumes were entirely taken from those in your Grace's Collection, for which leave was given by your noble Father and Grandfather.

The Work, my Lord Duke, being now completed, allow me the honour in dedicating it to your Grace, to express my gratitude for the favour I have received upon this occasion, and of subscribing myself,

With the greatest respect,

MY LORD DUKE,

Your Grace's obliged, and

most humble Servant,

JOSIAH BOYDELL.



P R E F A C E.

IT is proper to inform the Public, that they owe to the distinguished and well-known liberality of three successive Dukes of the House of Devonshire, the whole of the Two First Volumes, and a considerable part of the Third of this Work, of the immortal Claude le Lorrain.

It is also proper to inform the Public, that they are very much indebted to Earl Spencer, and the other respectable Personages, whose Names are enumerated on the Title-page of this Volume, for their contributions towards it.

Mr. Earlom's merit in the imitation of the tasteful Drawings of this great Master is very conspicuous; their similitude is such that they surpass all praise.

The Publishers can only say, that their ambition will be gratified, if this Volume shall do equal credit to the Country, that the two former did.



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contained in VOLUME the THIRD.

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 27. Christ and his Disciples going to Emmaus.
 28. St. John.
 29. Landing of Eneas.
 30. A Sea-port, with Vessels.
 31. A Study—Woody Scene.
 32. Ditto.
 33. A Landscape.
 34. Ditto—Eneas.
 - 35.
 36. Martyrdom of St. Catherine.
 37. A Landscape—Mercury and Apollo.
 38. Ditto.
 39. A Study—Sun-set.
 40. A Landscape; Eneas landed.
 41. Ditto, with dancing Peasants.
 42. A Study.
 43. Ditto—Waterfall.
 44. Ditto—A Storm at Sea.
 45. A Landscape.
 46. Ditto—Moses and the burning Bush.
 47. A Study.
 48. Ditto.
 49. A View from Nature.
 50. A Study.
 51. Ditto—View on the Bank of a River.
 52. A View from Nature.
 53. Ditto.
 54. Ditto—Woody Scene.
 55. A Study.
 56. Ruins.
 57. A Landscape, with Buildings.
 58. Ruins.
 59. View on the Bank of a River—an Artist (Claude) drawing.
 60. Ruins.
 61. A Study—Cattle drinking.
 62. A Landscape, with Peasants dancing.

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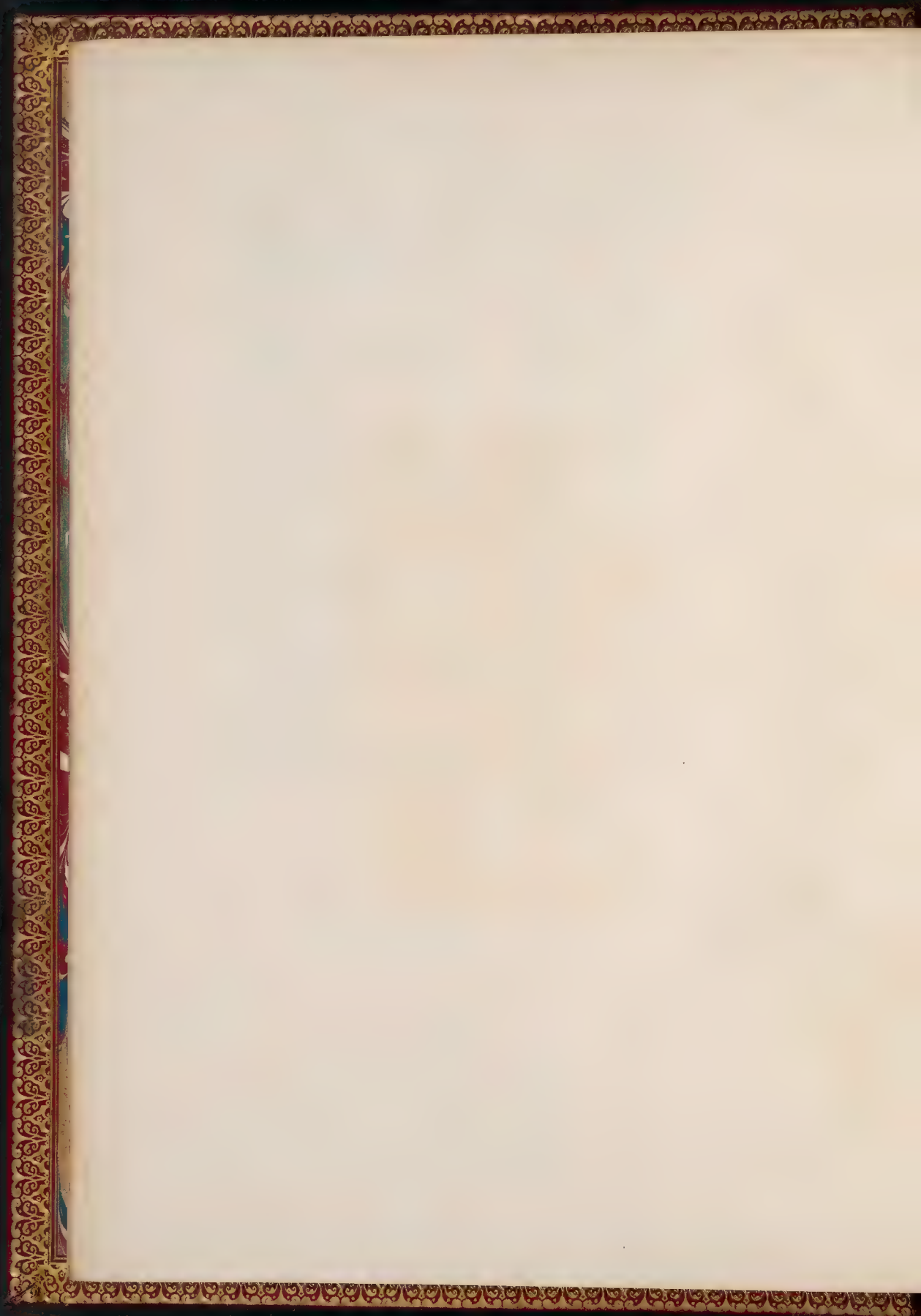
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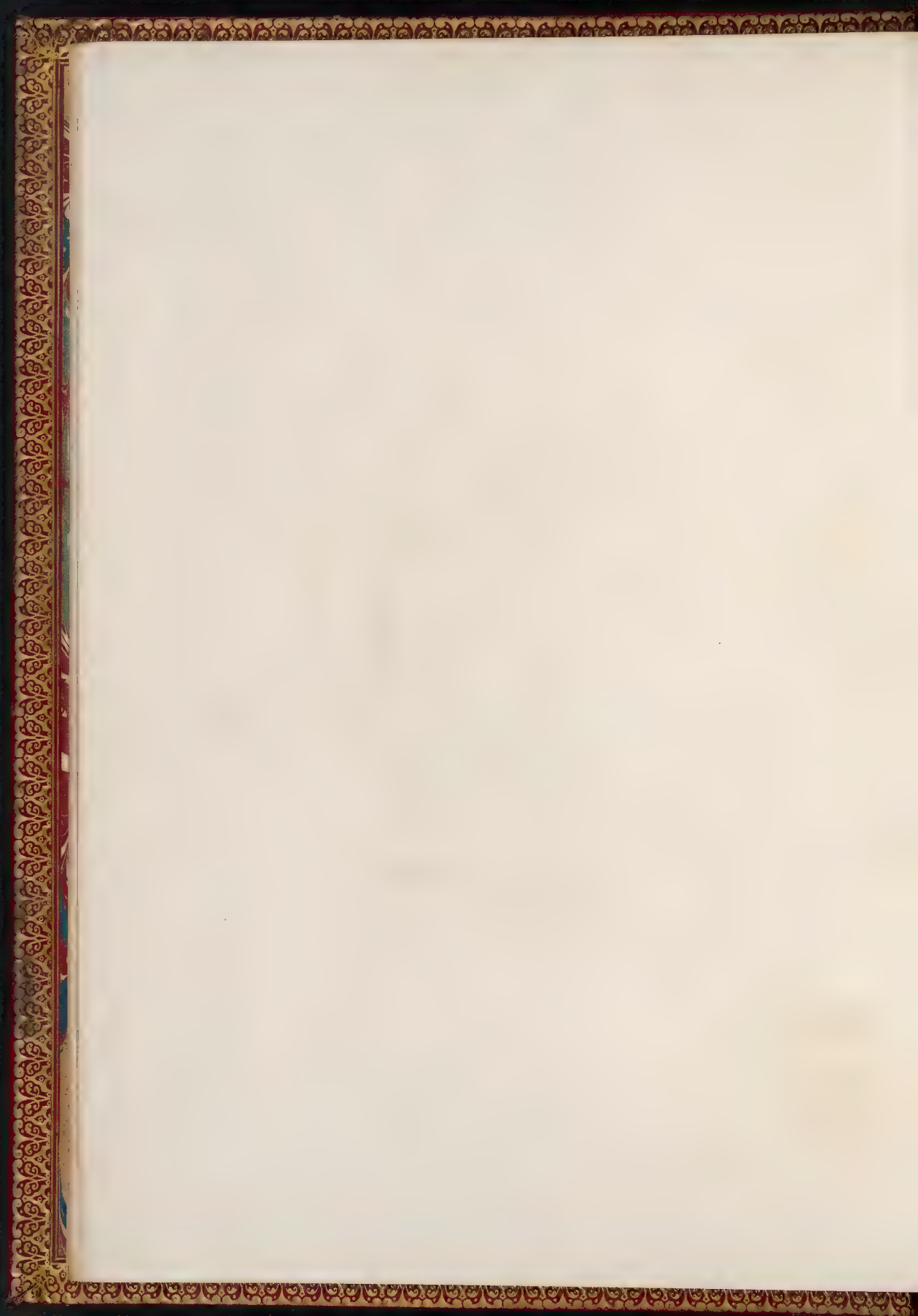
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63. A Study.
64. A Landscape, with the Flight into Egypt.
65. A Study—Man and Sheep crossing a Bridge.
66. A Landscape, with Ruins of a Temple.
67. A Landscape—Eneas.
68. A Study—Cattle passing a Ford.
69. Ditto.
70. Ditto, with ancient Ruins.
71. A Study.
72. Ditto—The Water-mill.
73. A Landscape, with Ruins of a Temple.
74. Ditto, with Ruins.
75. A Study.
76. A View of Rome.
77. A Landscape.
78. Ditto, with Mercury and Argus.
79. A Landscape.
80. Eneas landed—"Libro Septo Virgilio."
81. Landscape, with Ruins—Peasants dancing.
82. A Landscape.
83. Christ in the Garden.
84.
85. Landscape, with Ruins.
86. A Study.
87. A Landscape, with the Angel and Hagar.
88. Ditto—St. John Preaching.
89. A Landscape—Cattle drinking.
90. A Study.
91. Ditto—a Waterfall.
92. A View in Italy.
93. A Landscape, with Eneas—"Libro settimo di Virgilio."
94. Eneas meeting Venus.
95. A Study.
96. Jacob's Departure.
97. The Angel and Jacob.
98. A Landscape.
99. Ditto, with Moses and the burning Bush.
100. Christ preaching on the Mount.

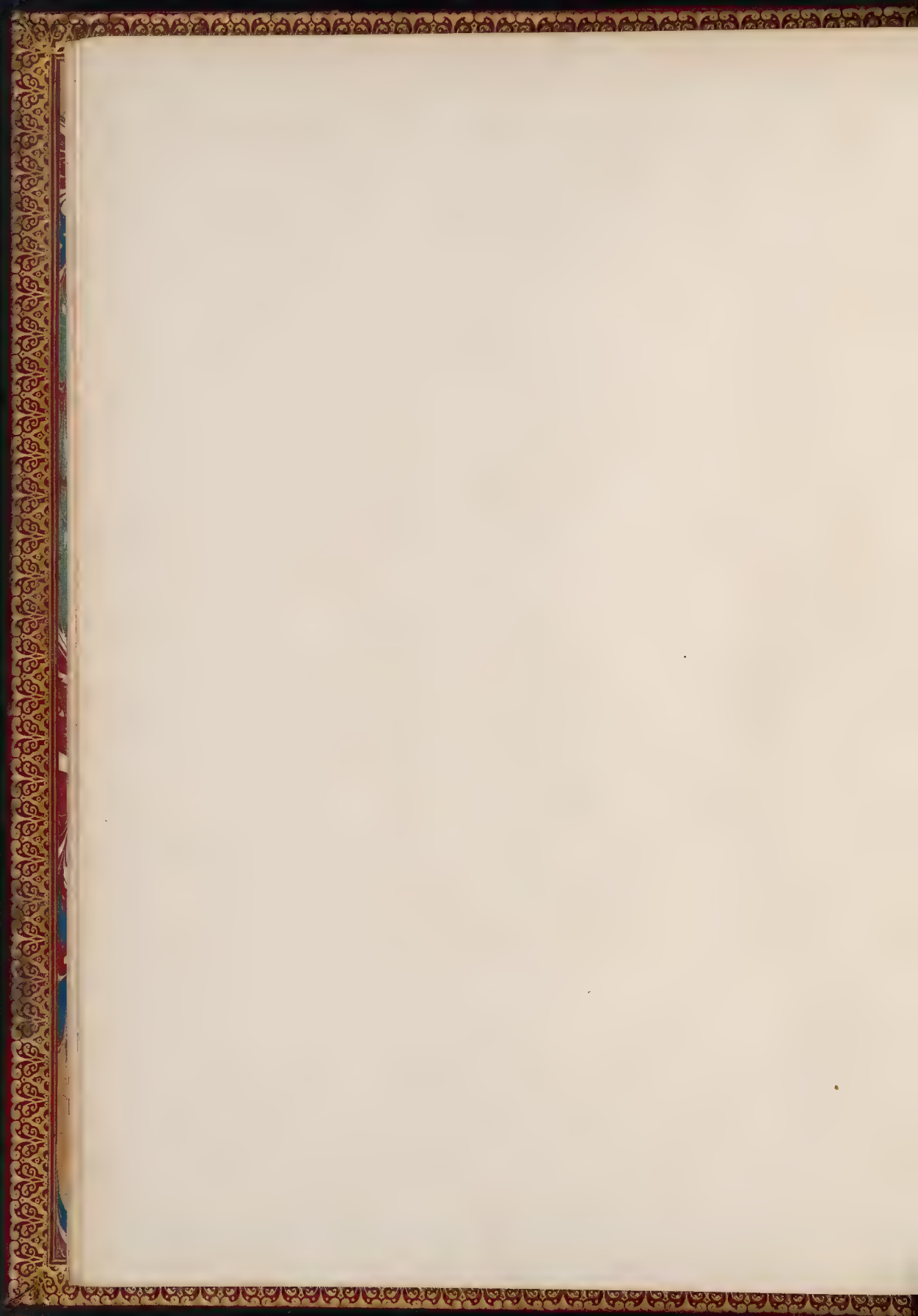
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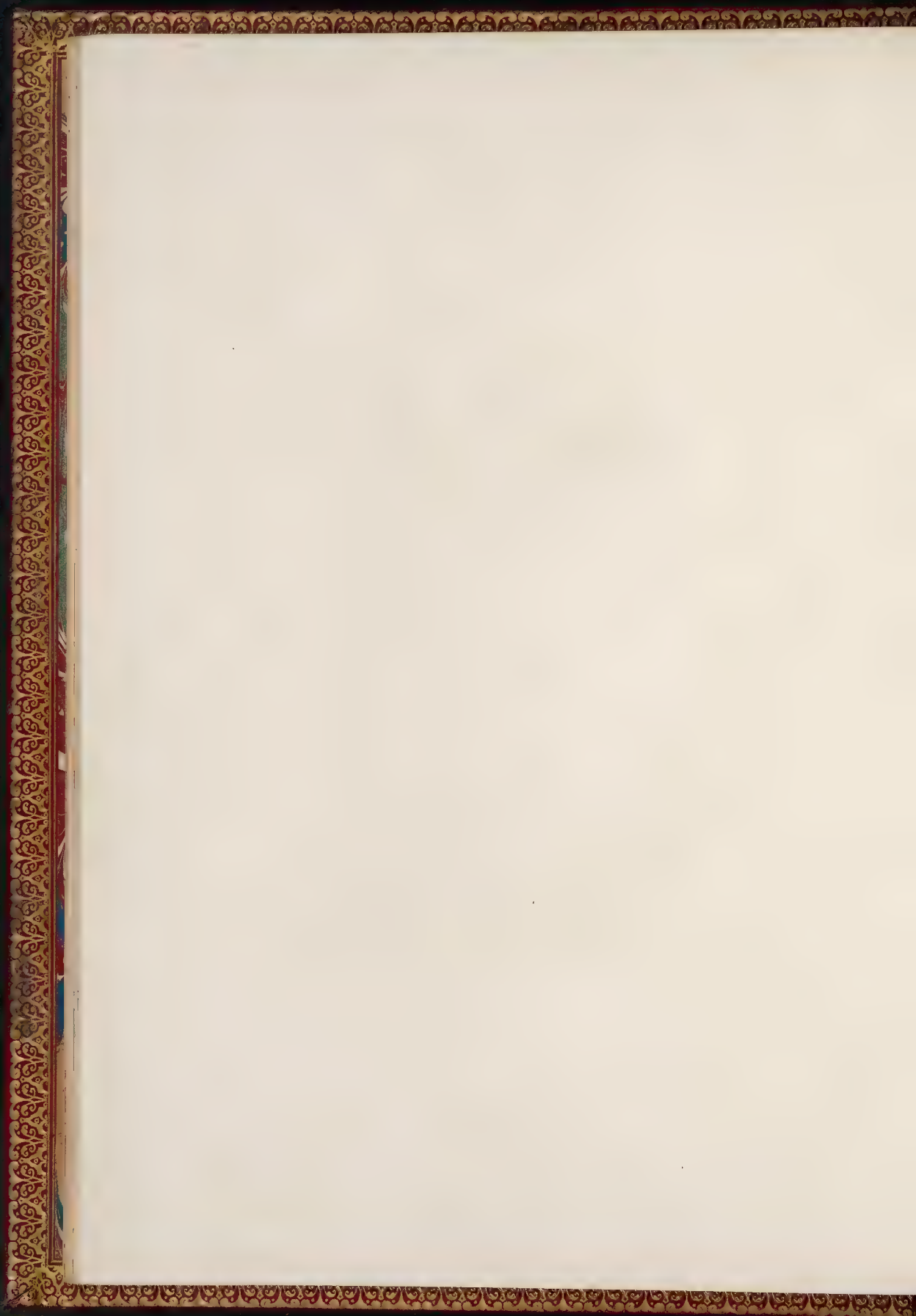


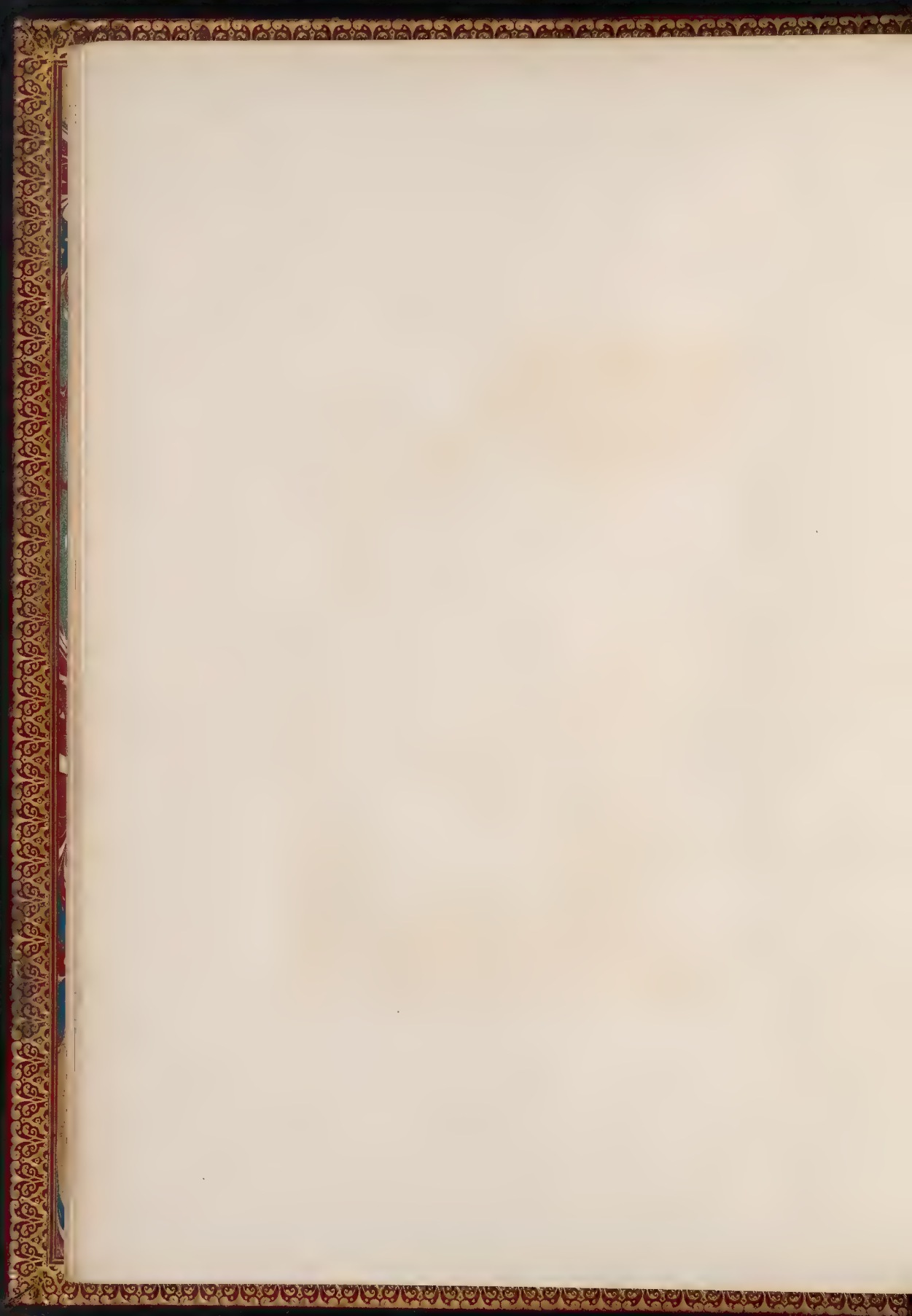






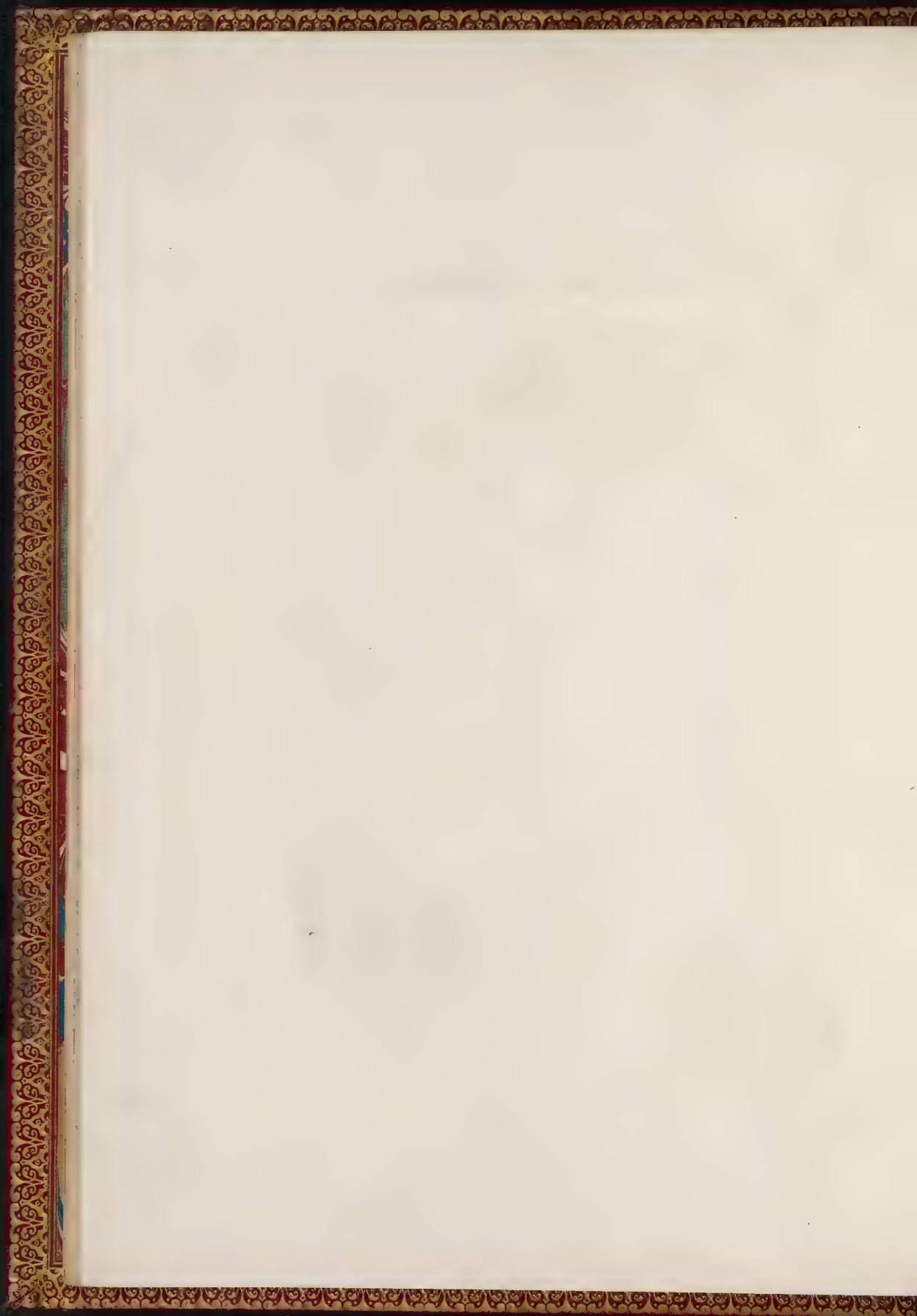








Pl. 3.



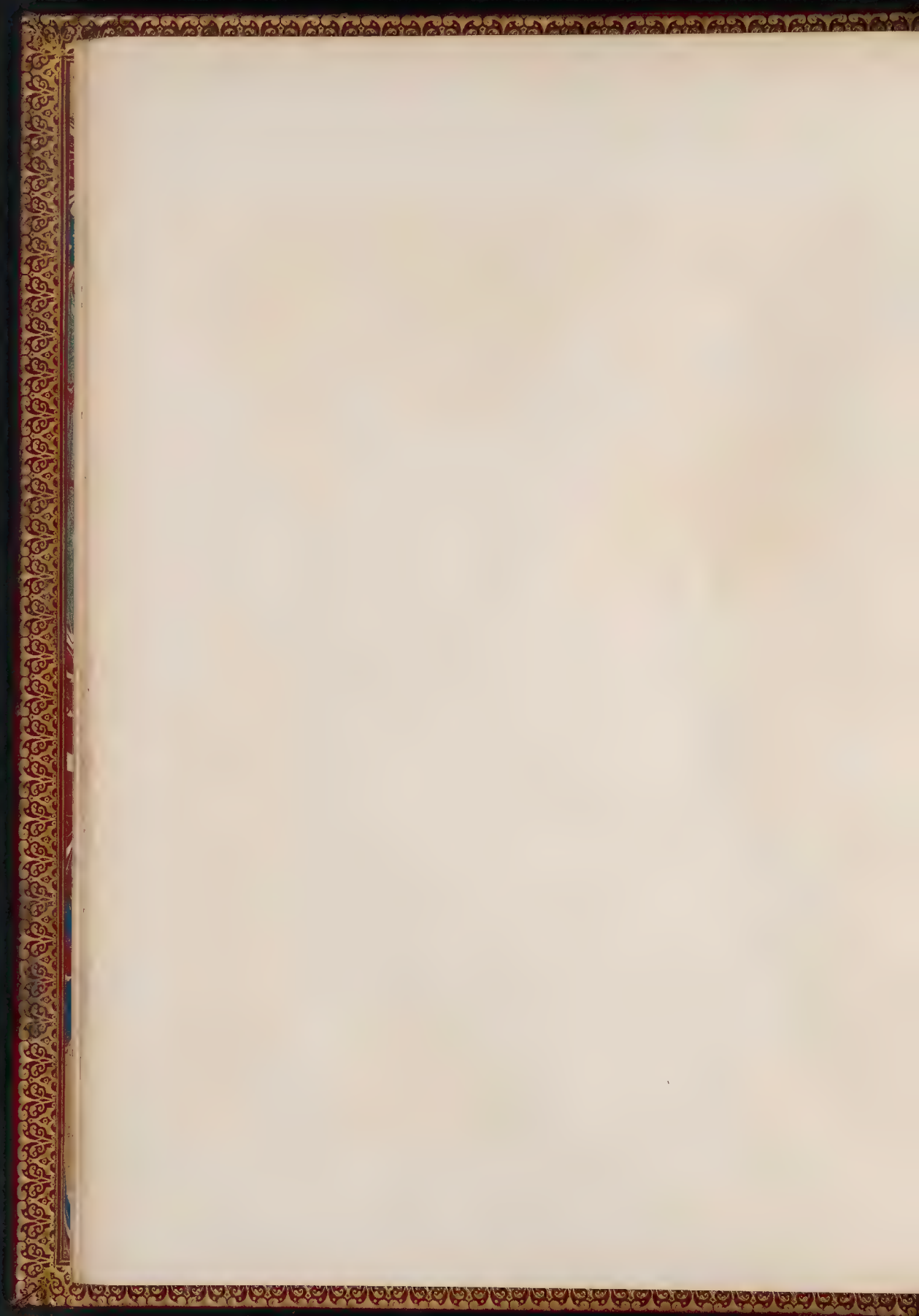
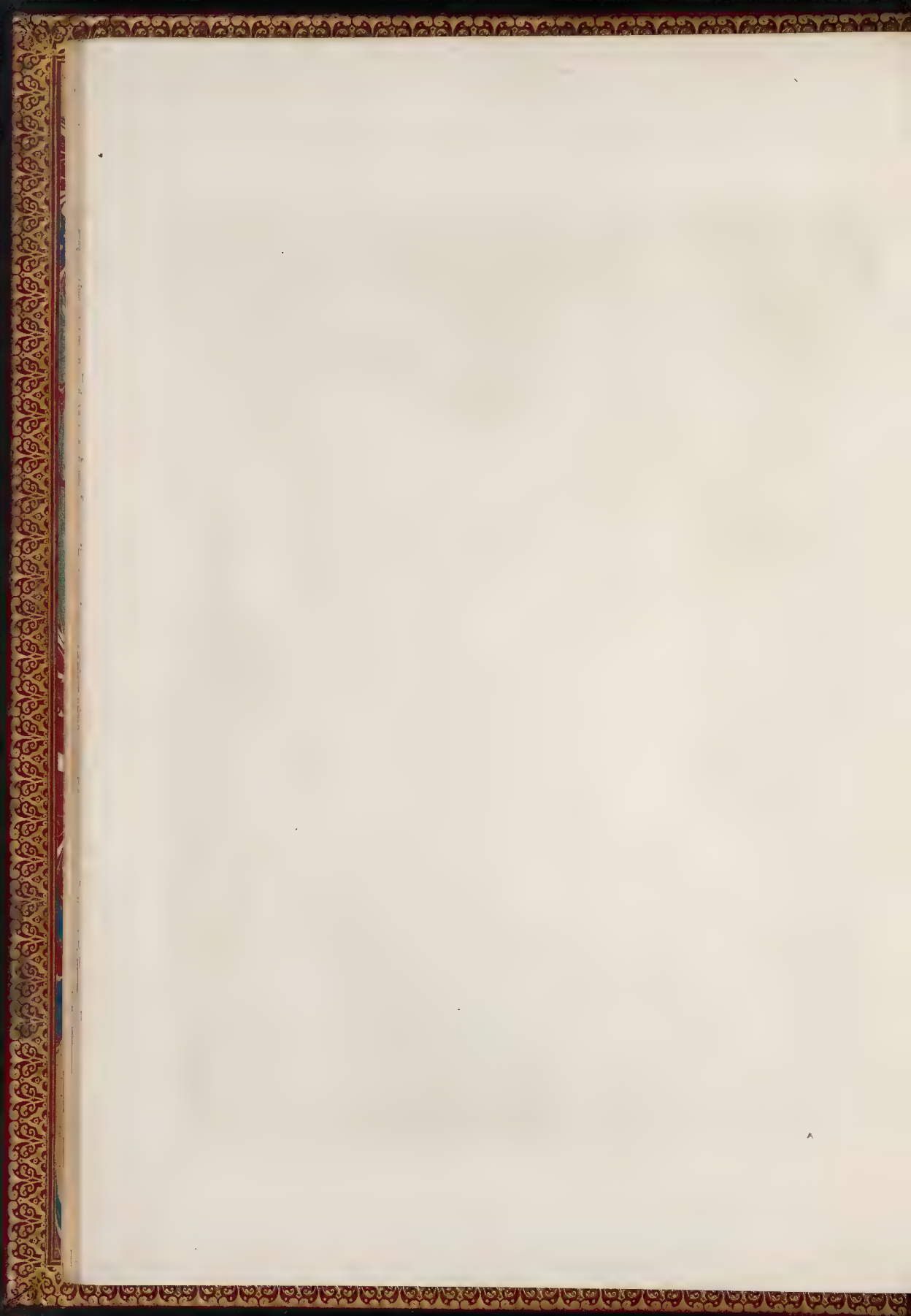
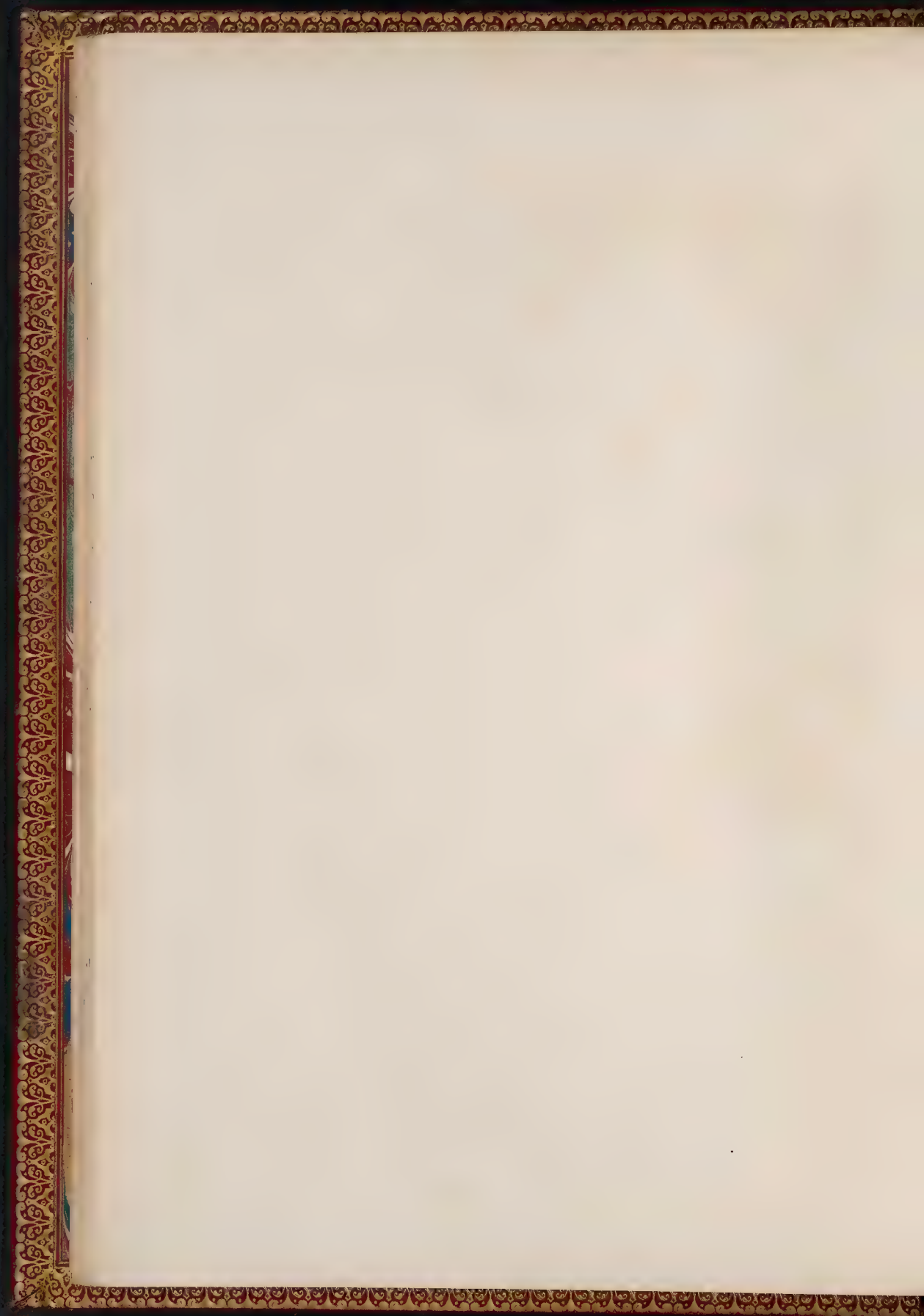
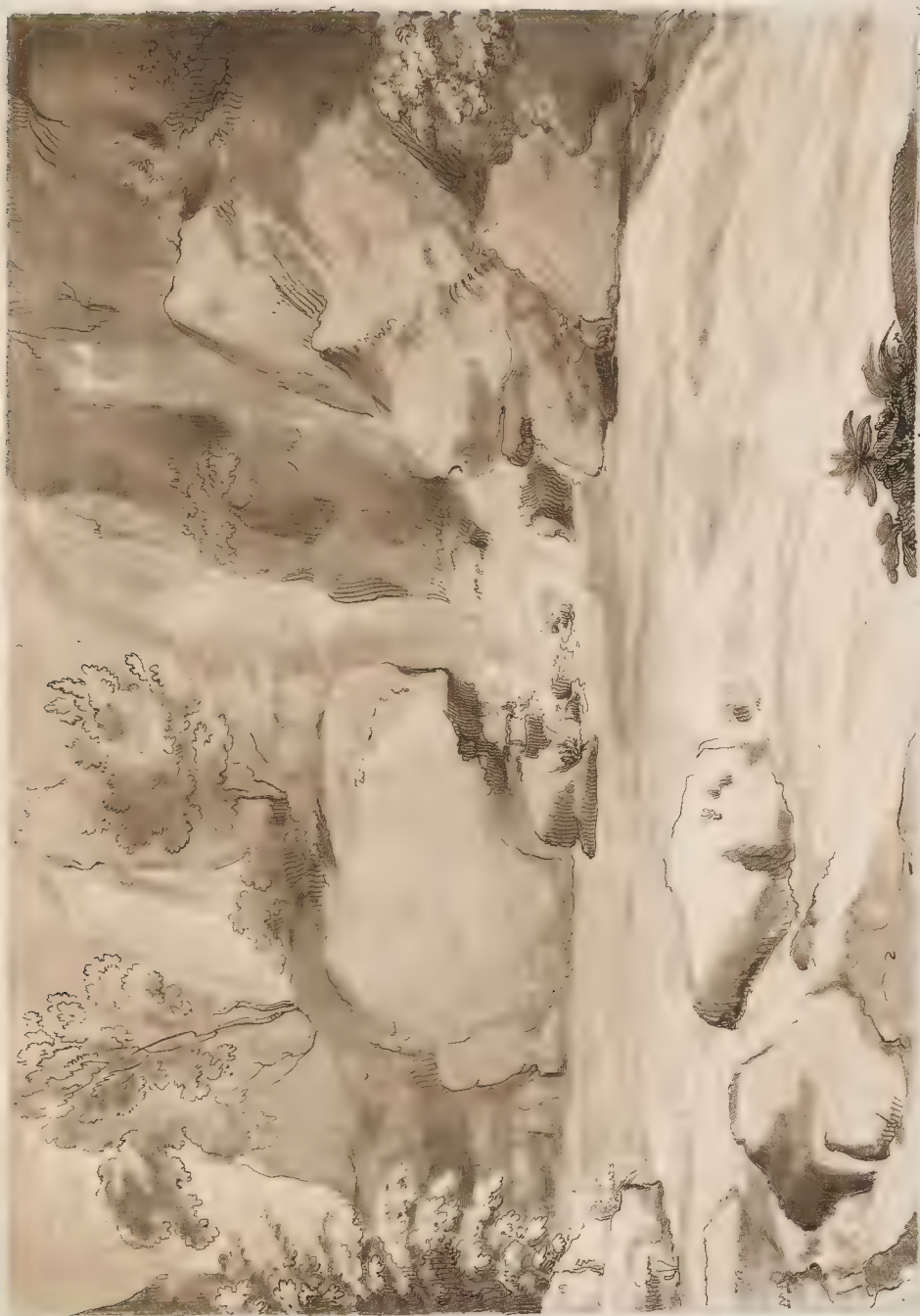




Fig. 1. A view of the city of London, taken from the river, looking towards the Tower of London.

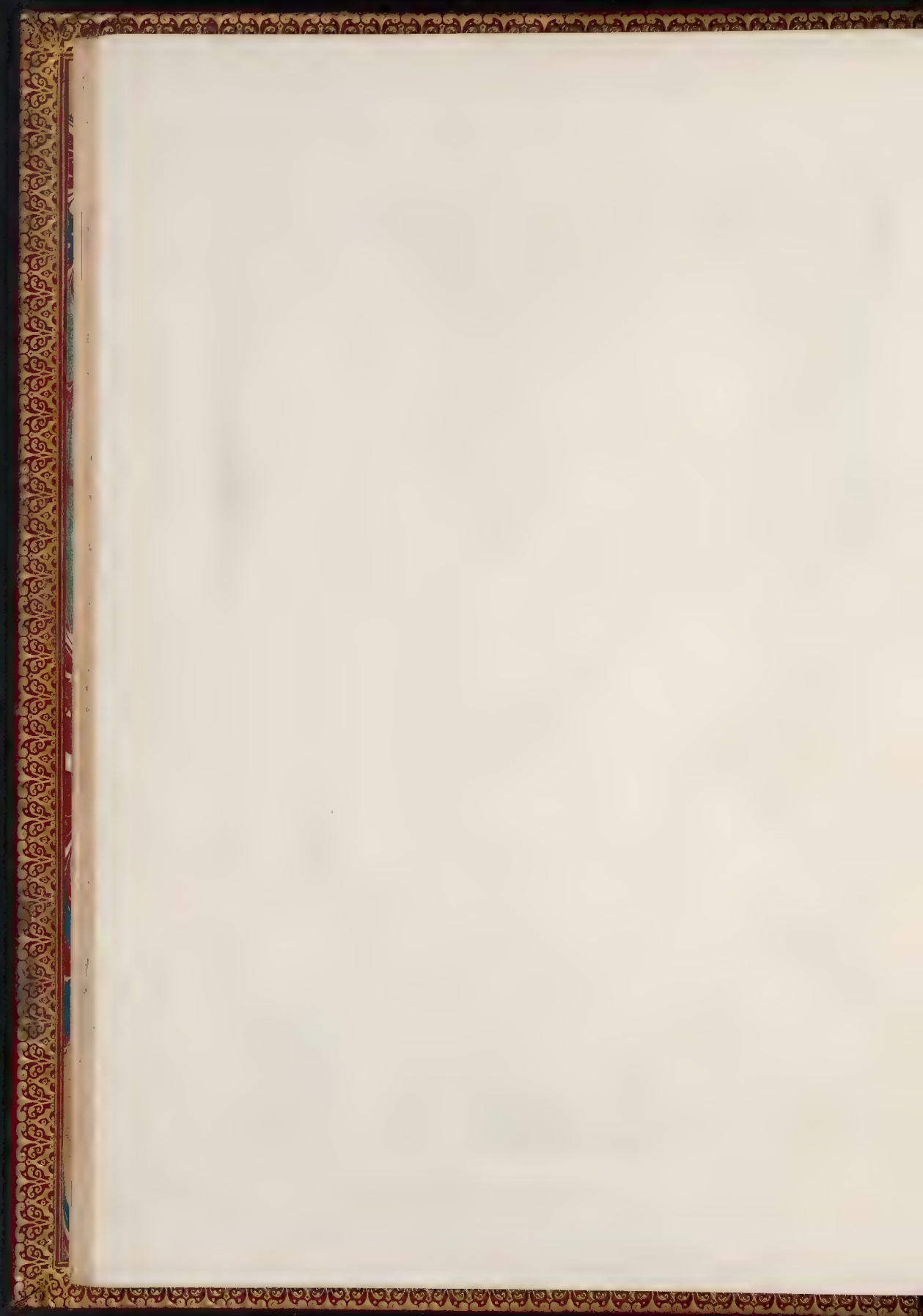


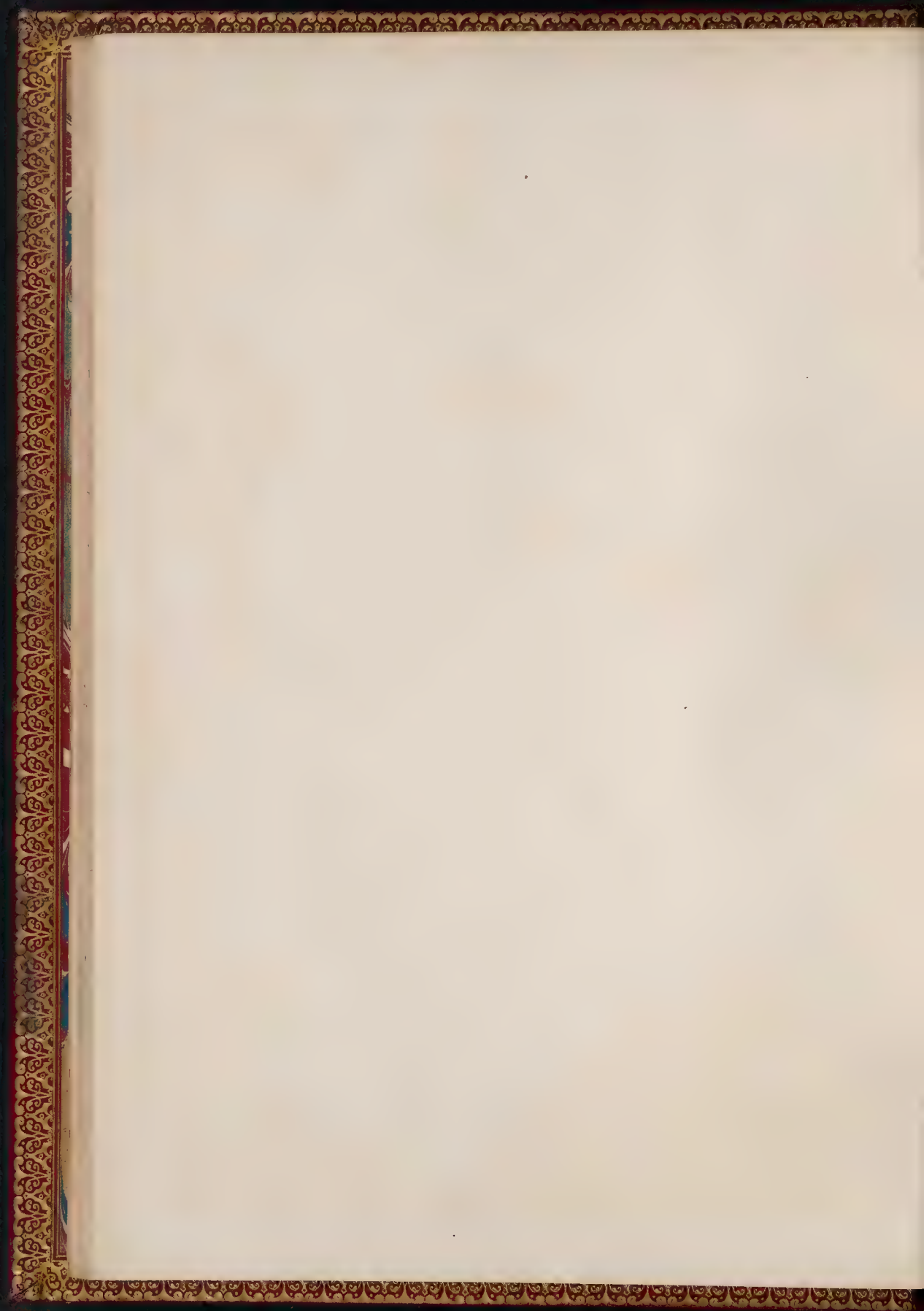




1790

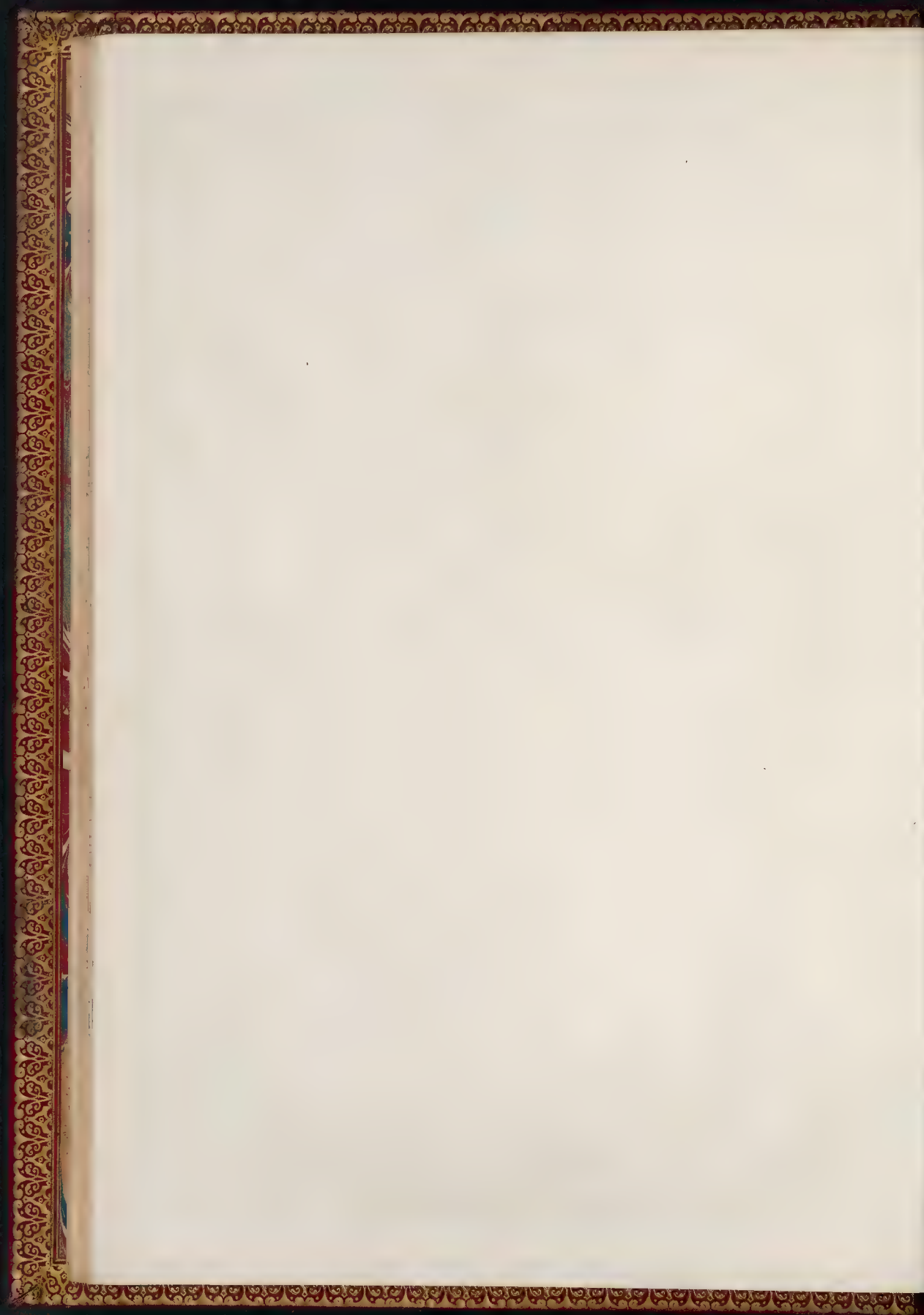
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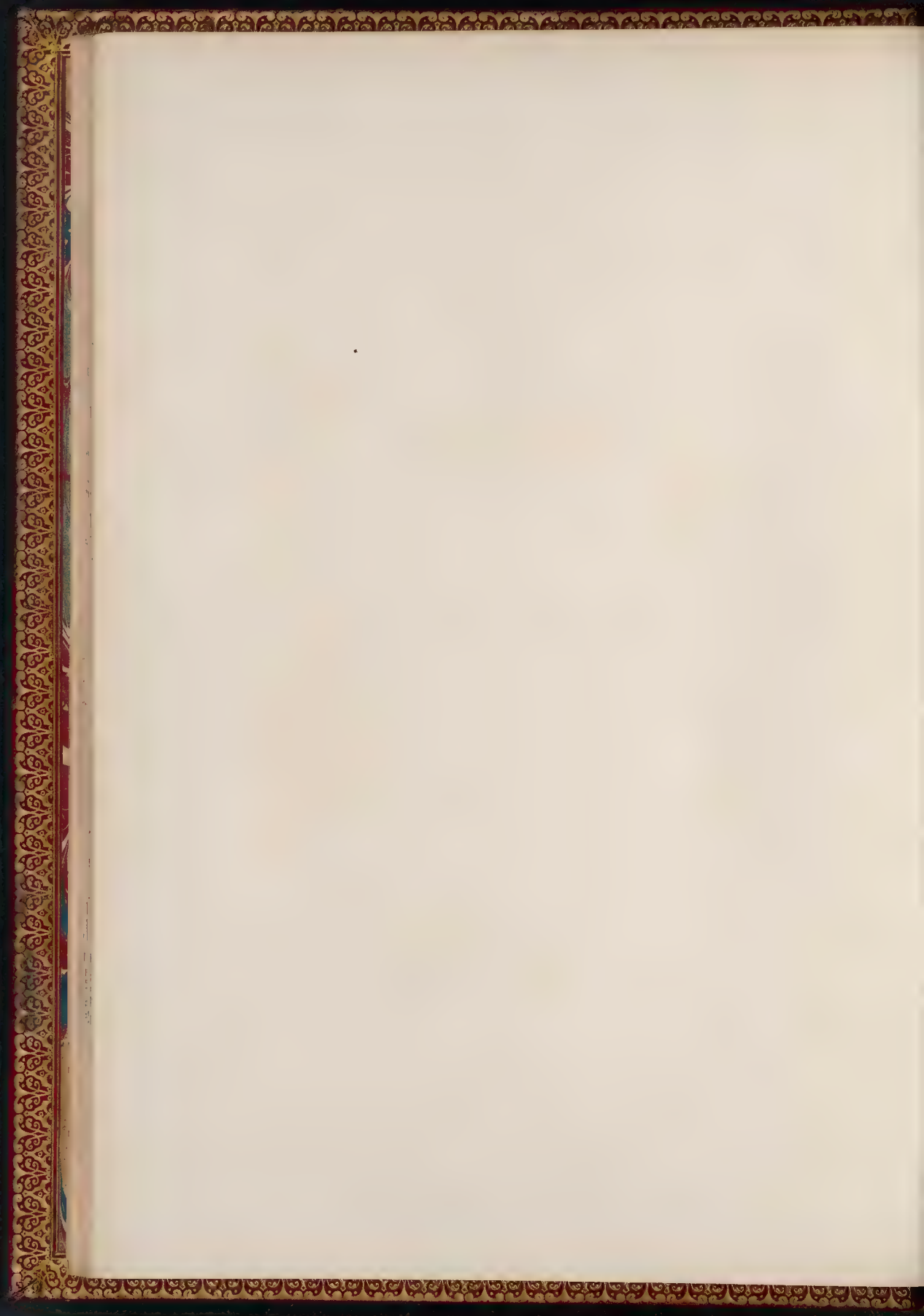


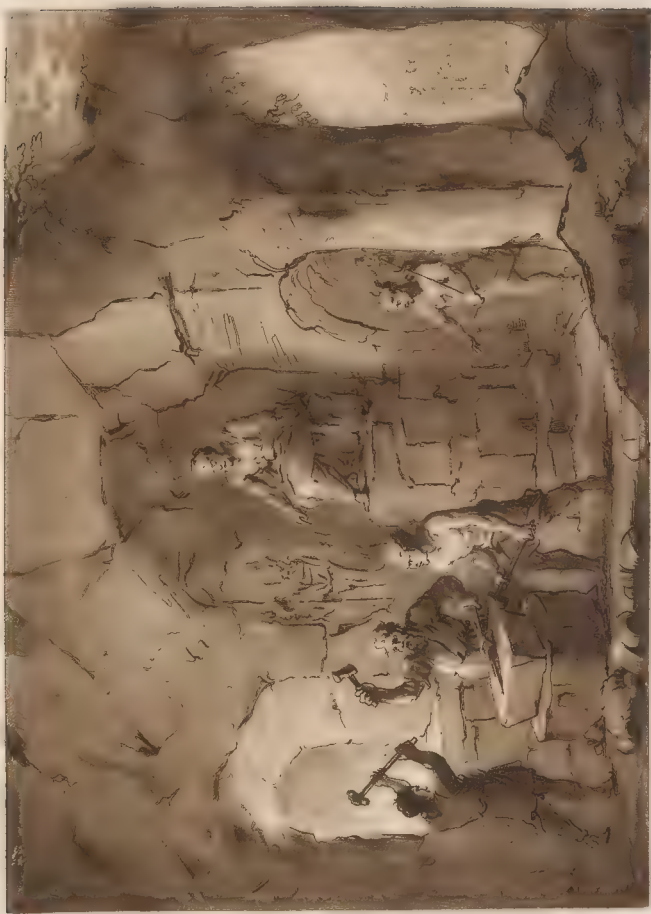


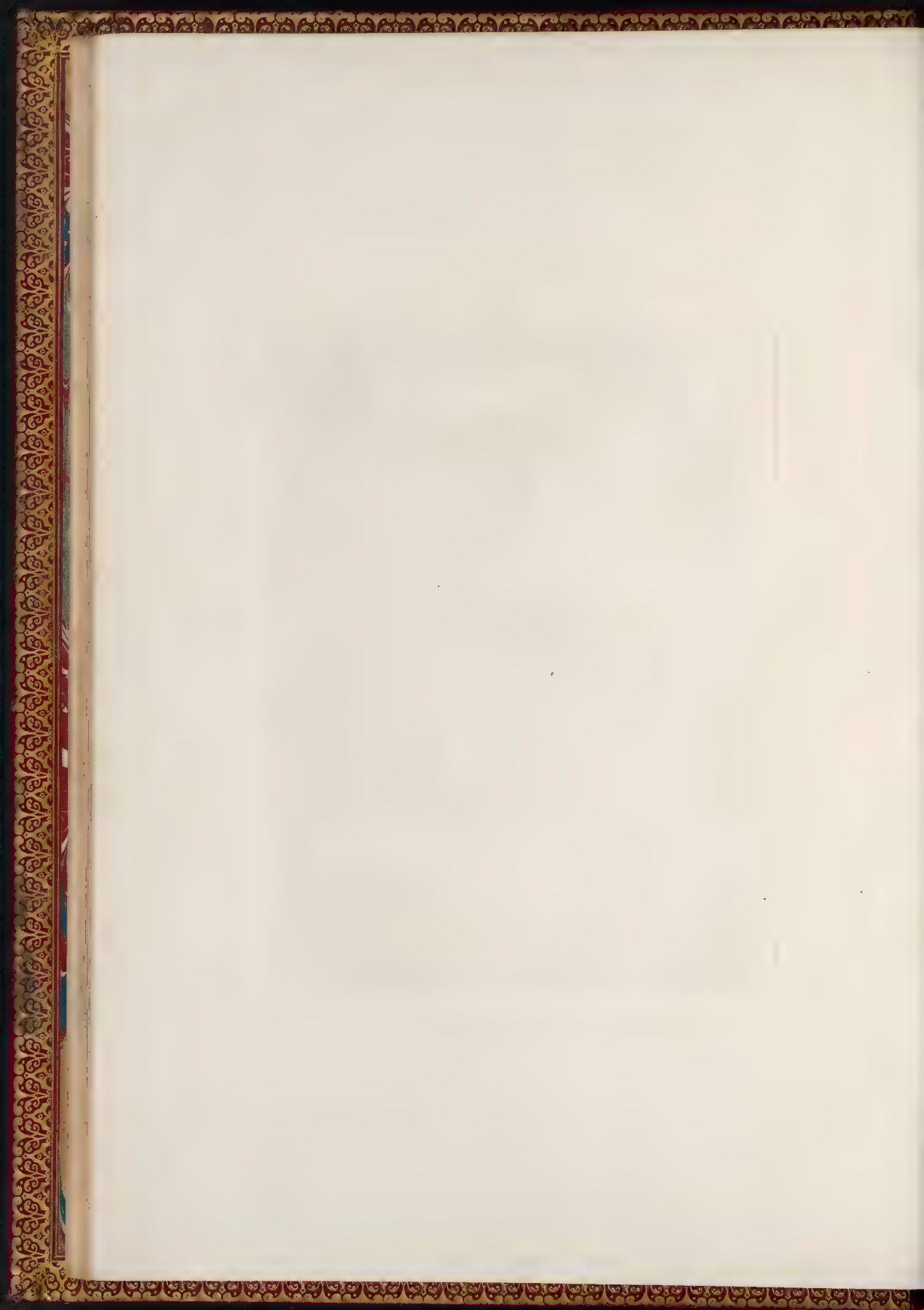


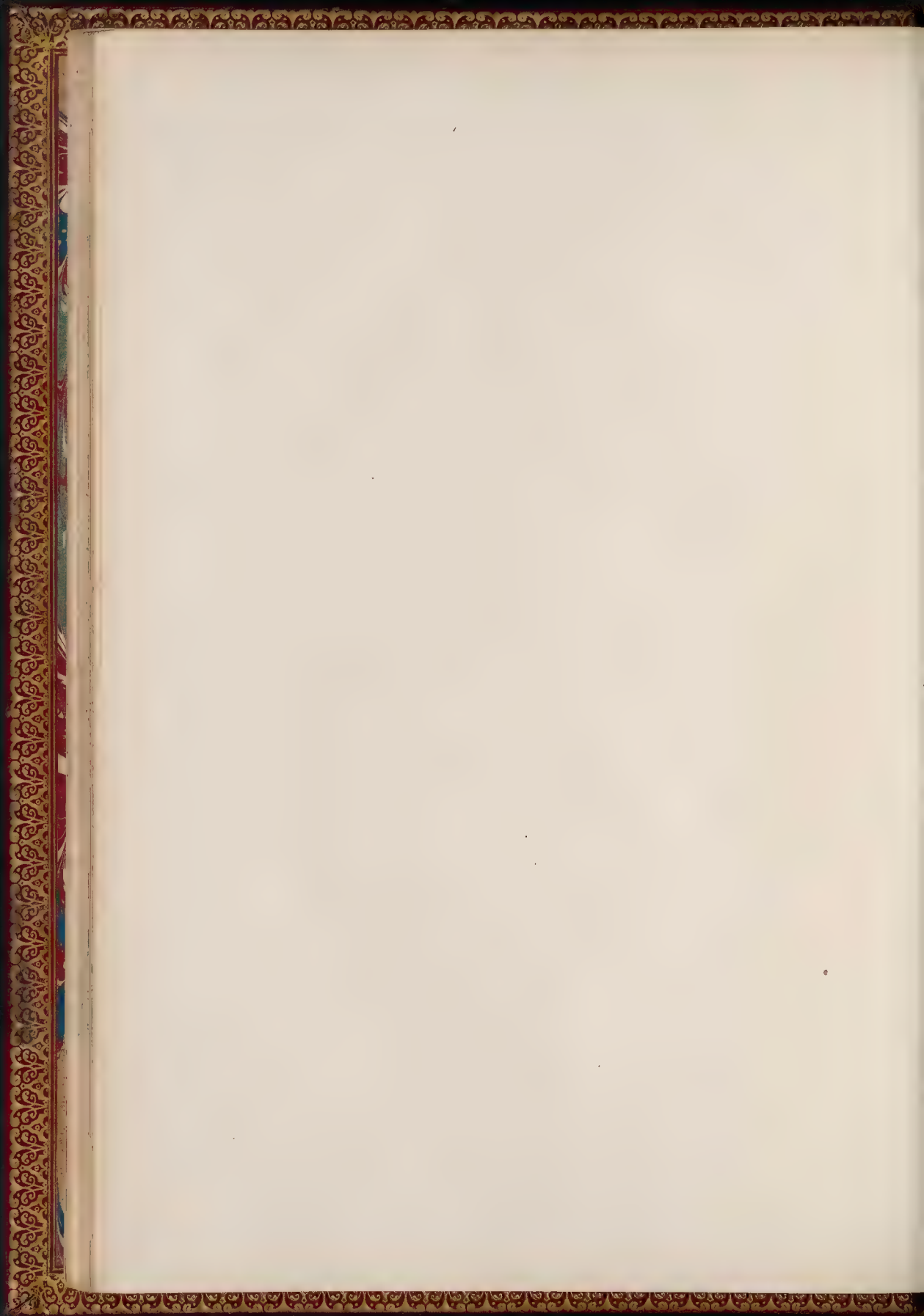
Grande Jeta Reno
1670











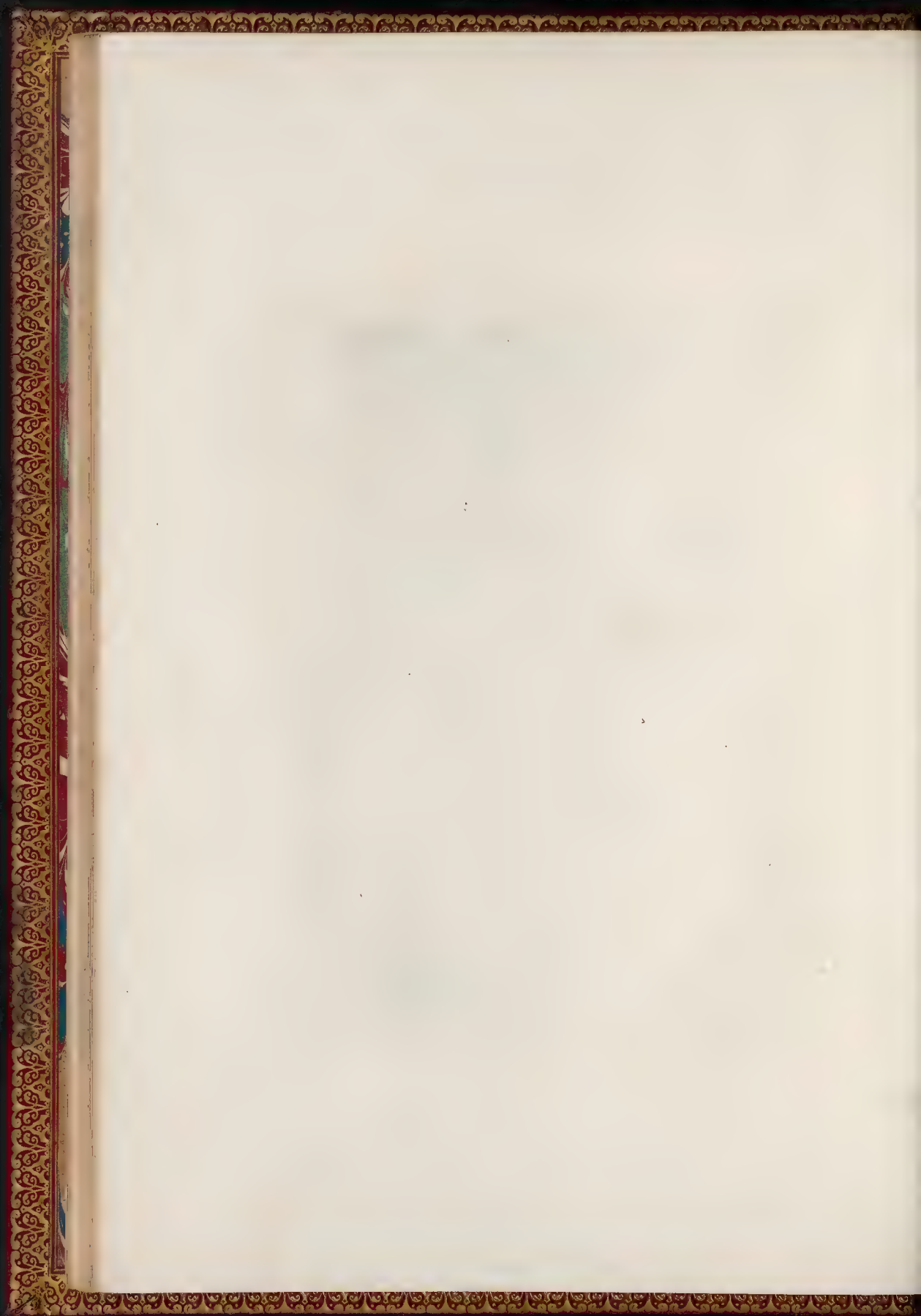


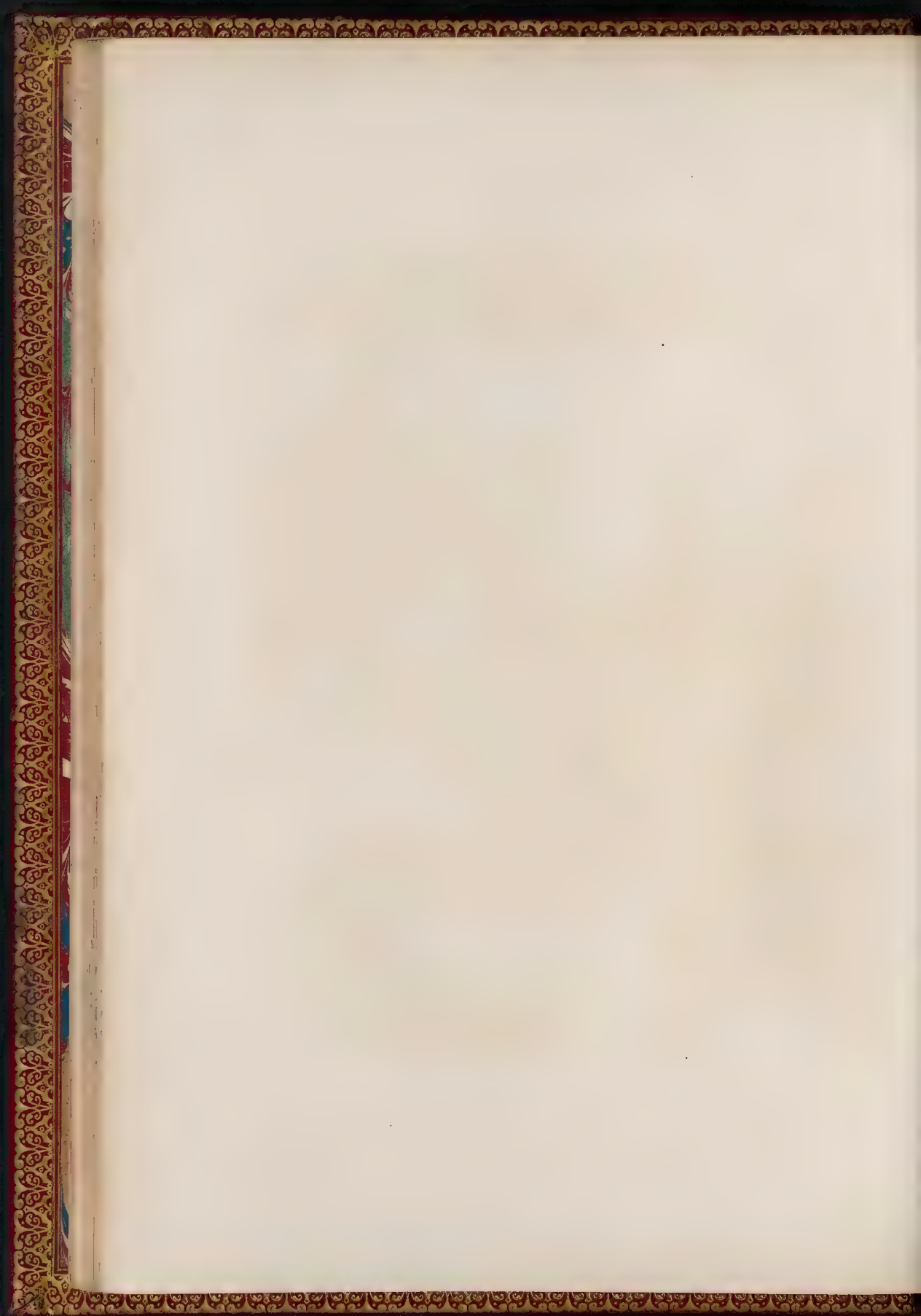
Claudio's feast in
Rome. 1875

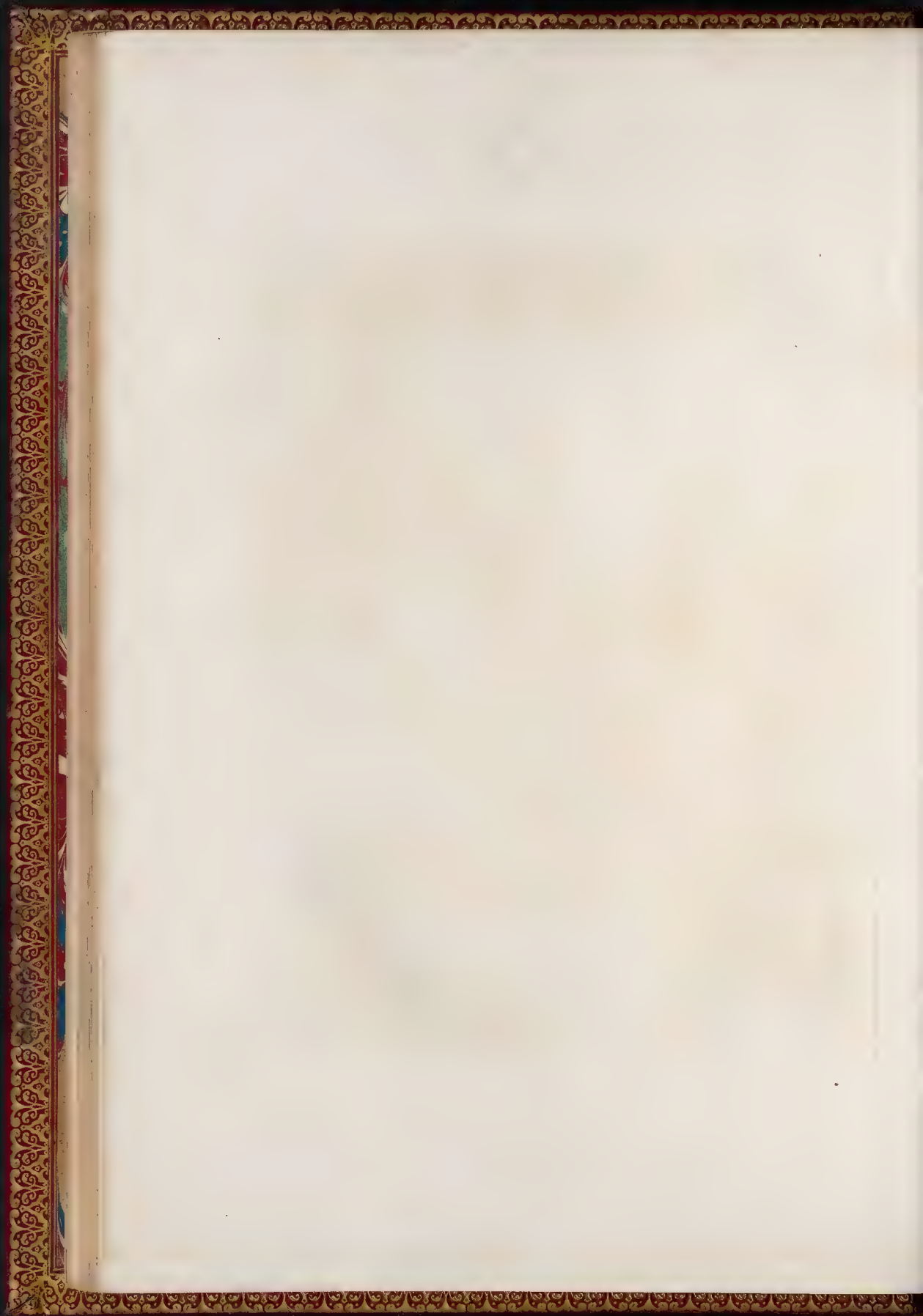
By the same artist.

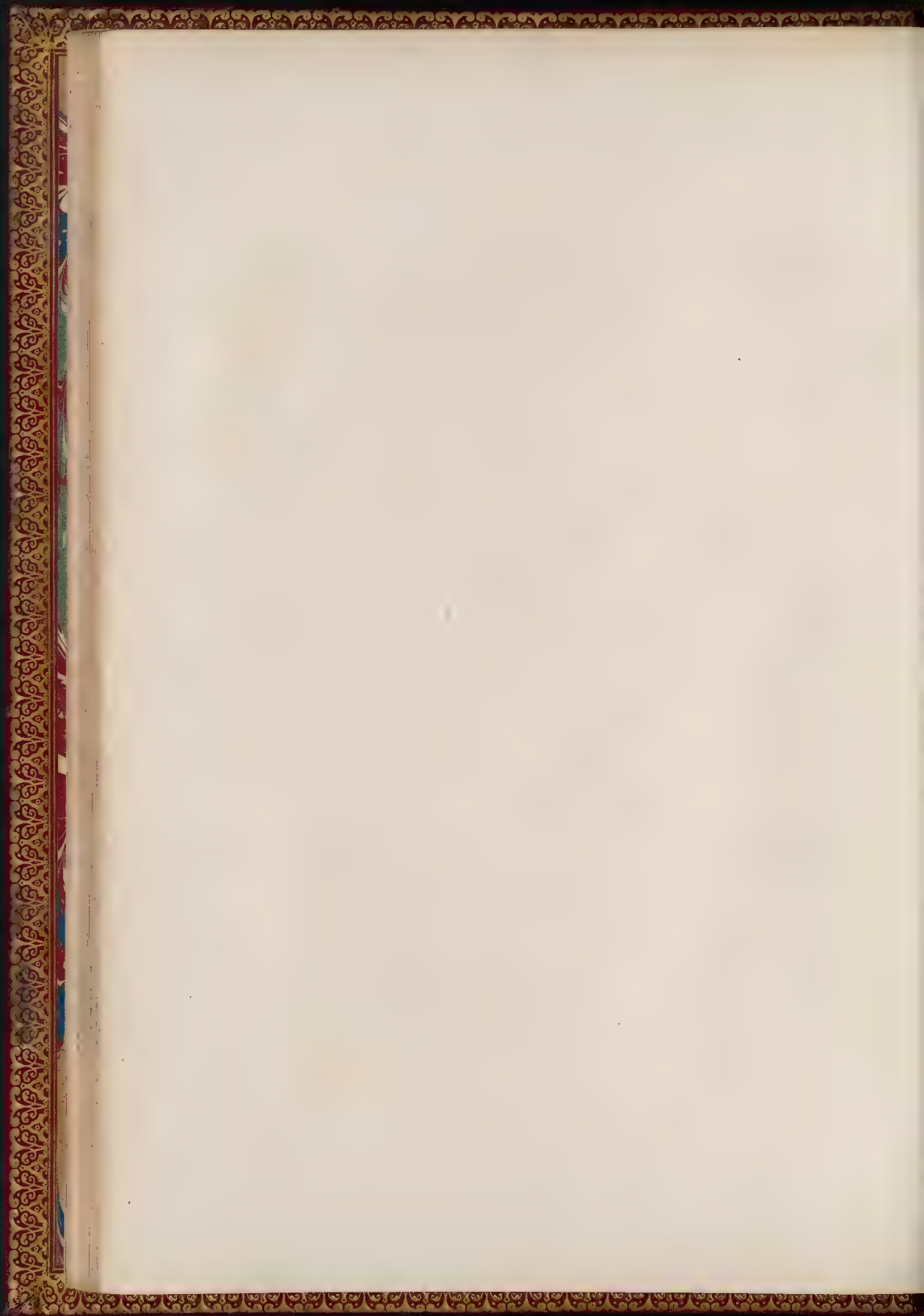
Printed by the author, 1875. A good copy of the original is in the collection of the British Museum.

London. 1875.





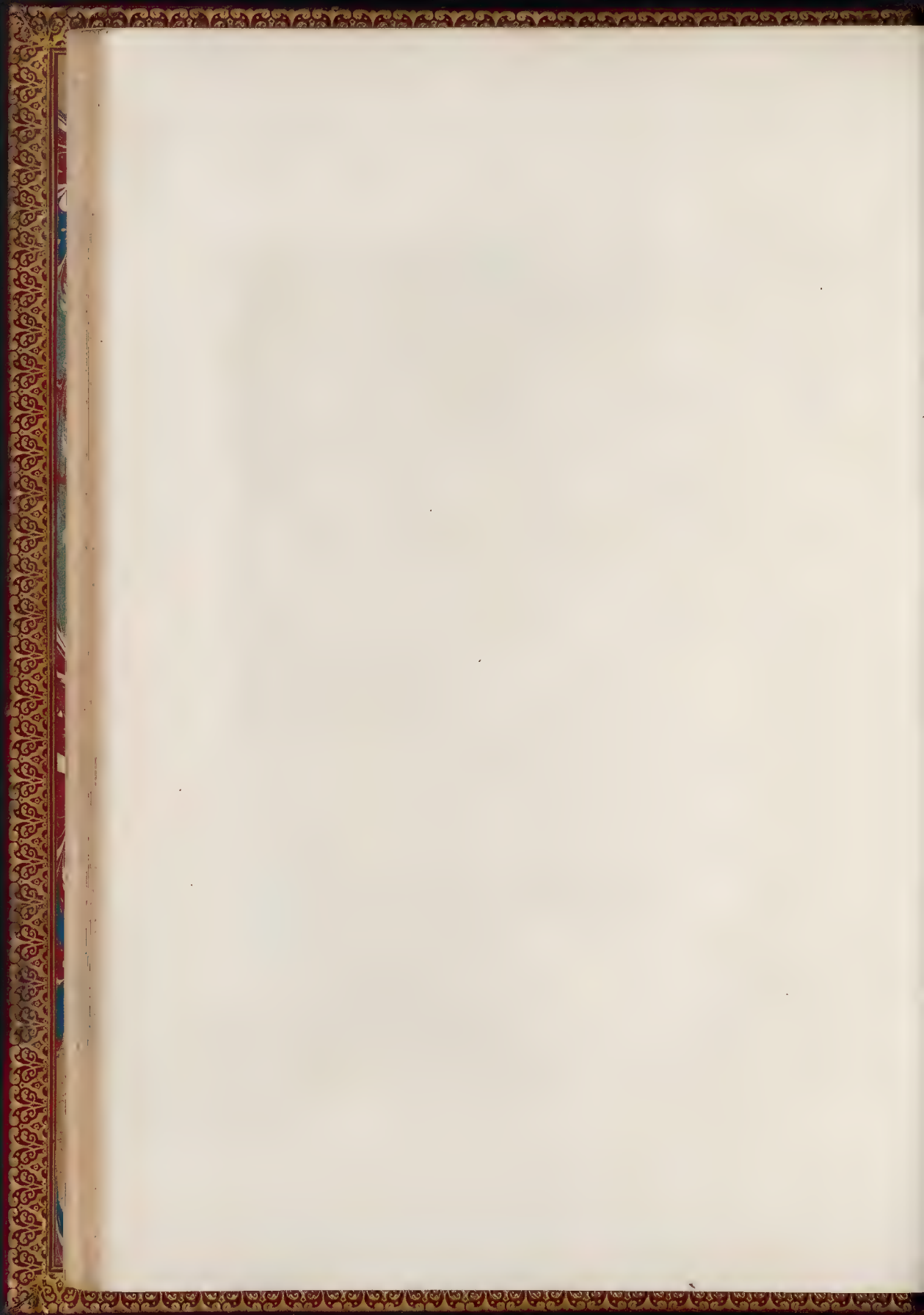




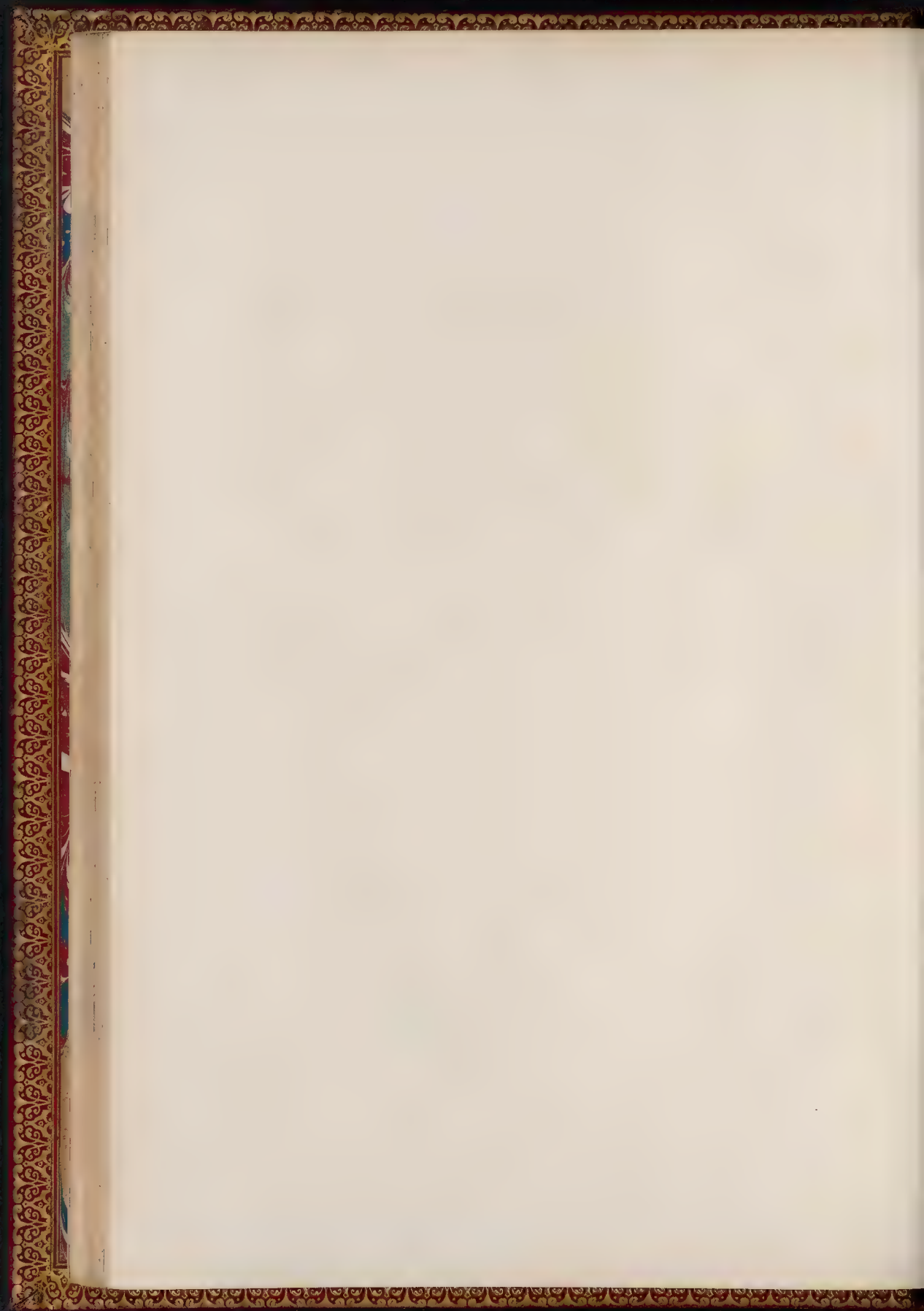


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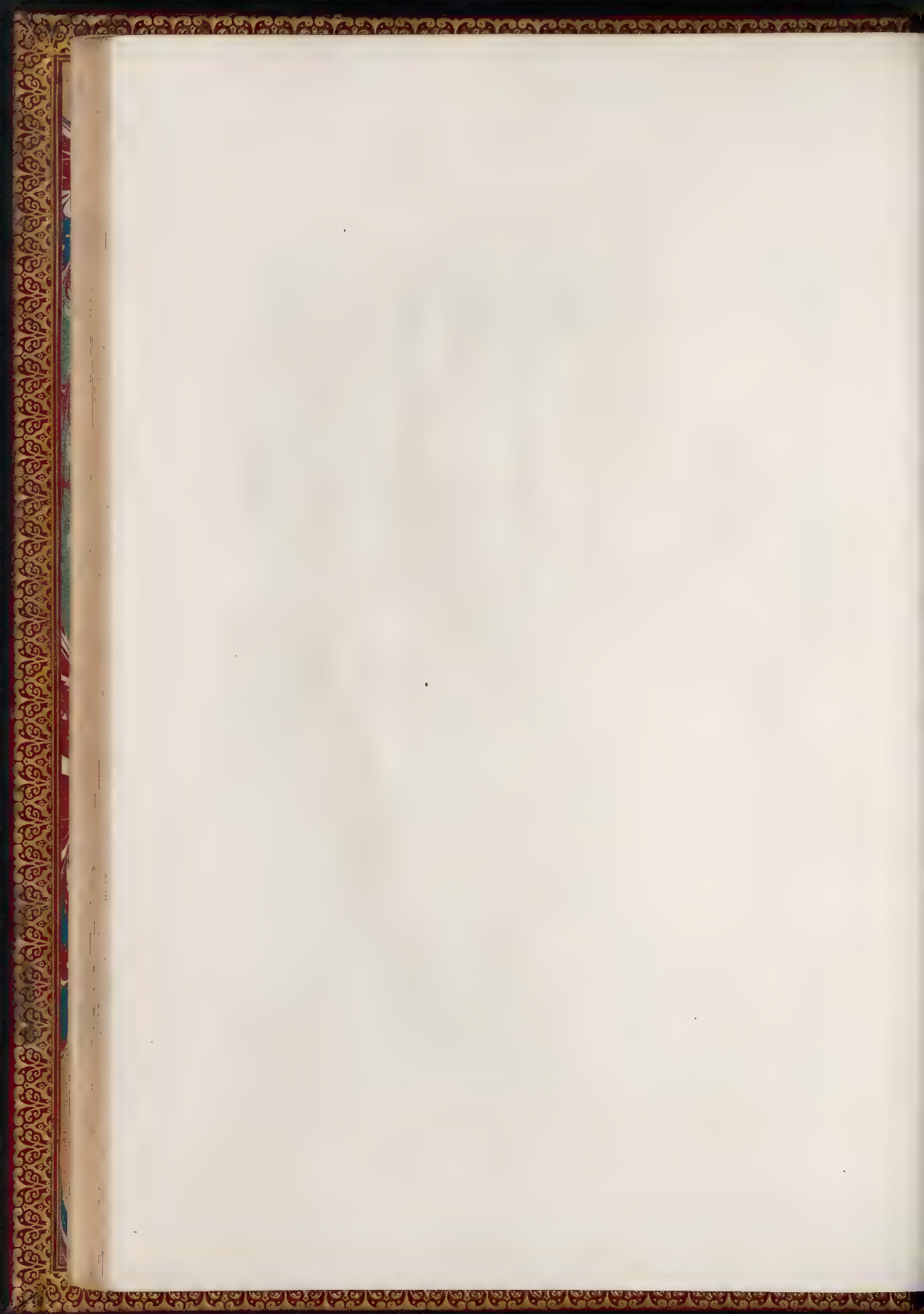


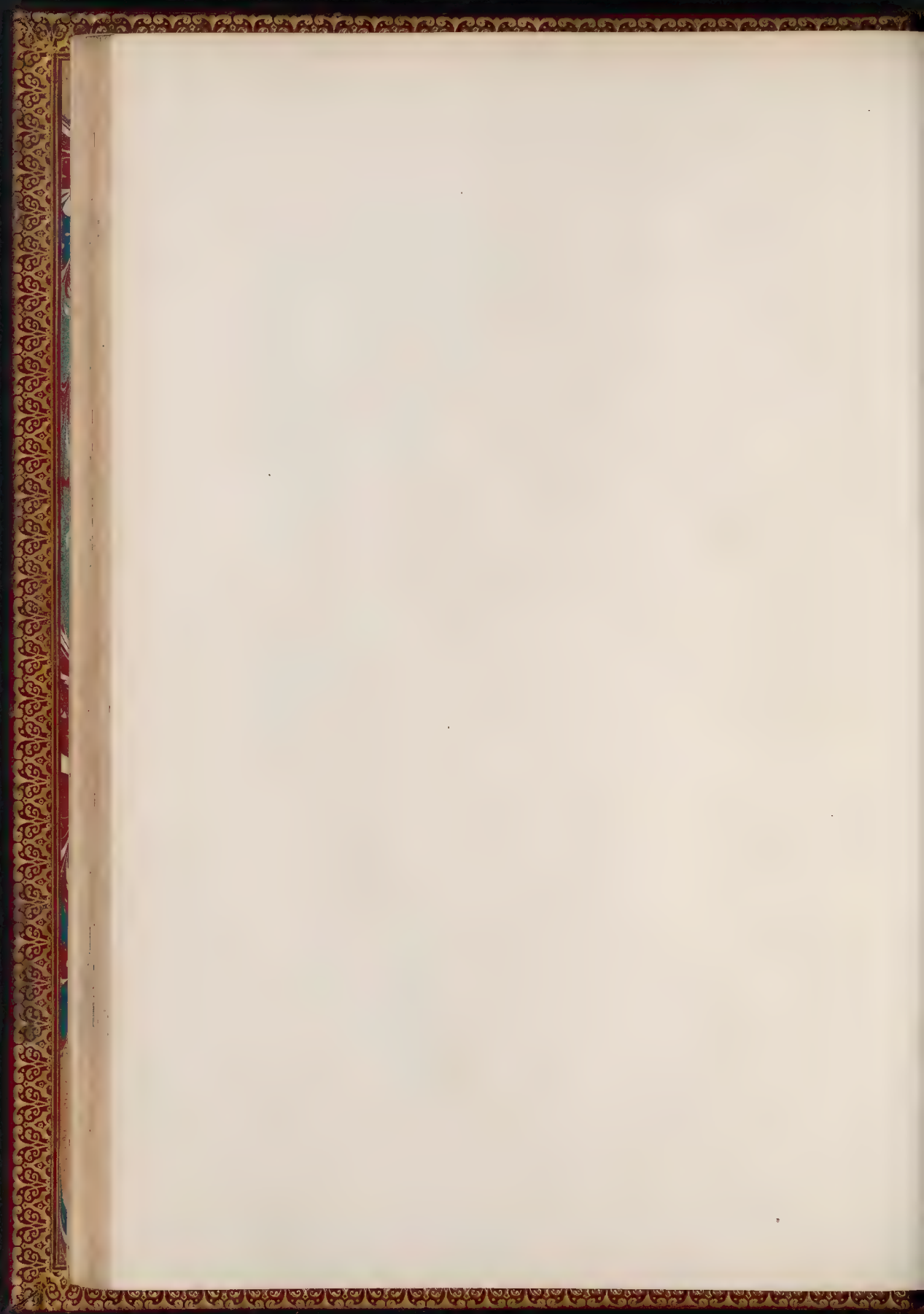






The view from the top of the hill, looking south, showing the river, the bridge, and the church. The engraving is by J. H. P. and the drawing is by J. H. P.



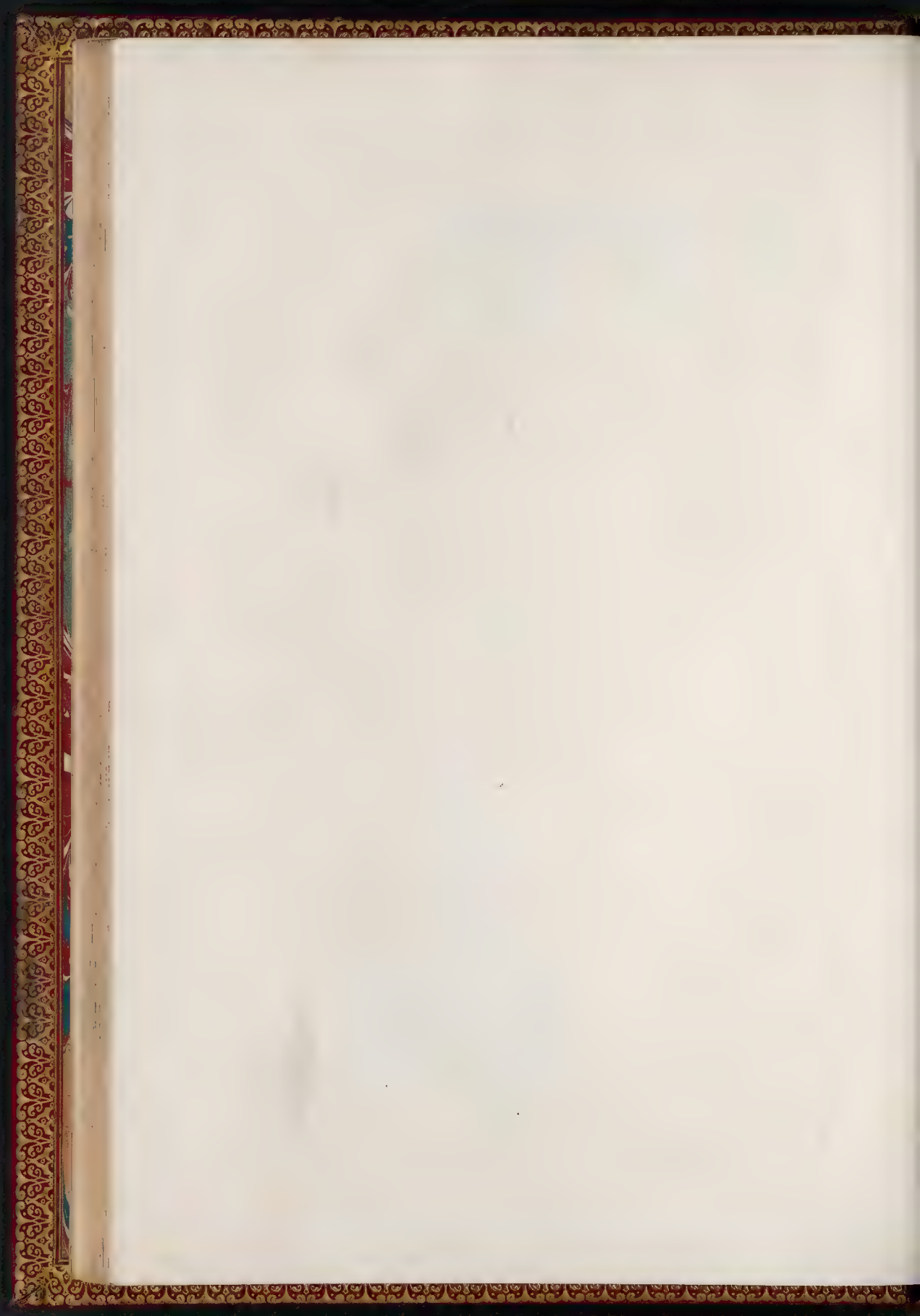




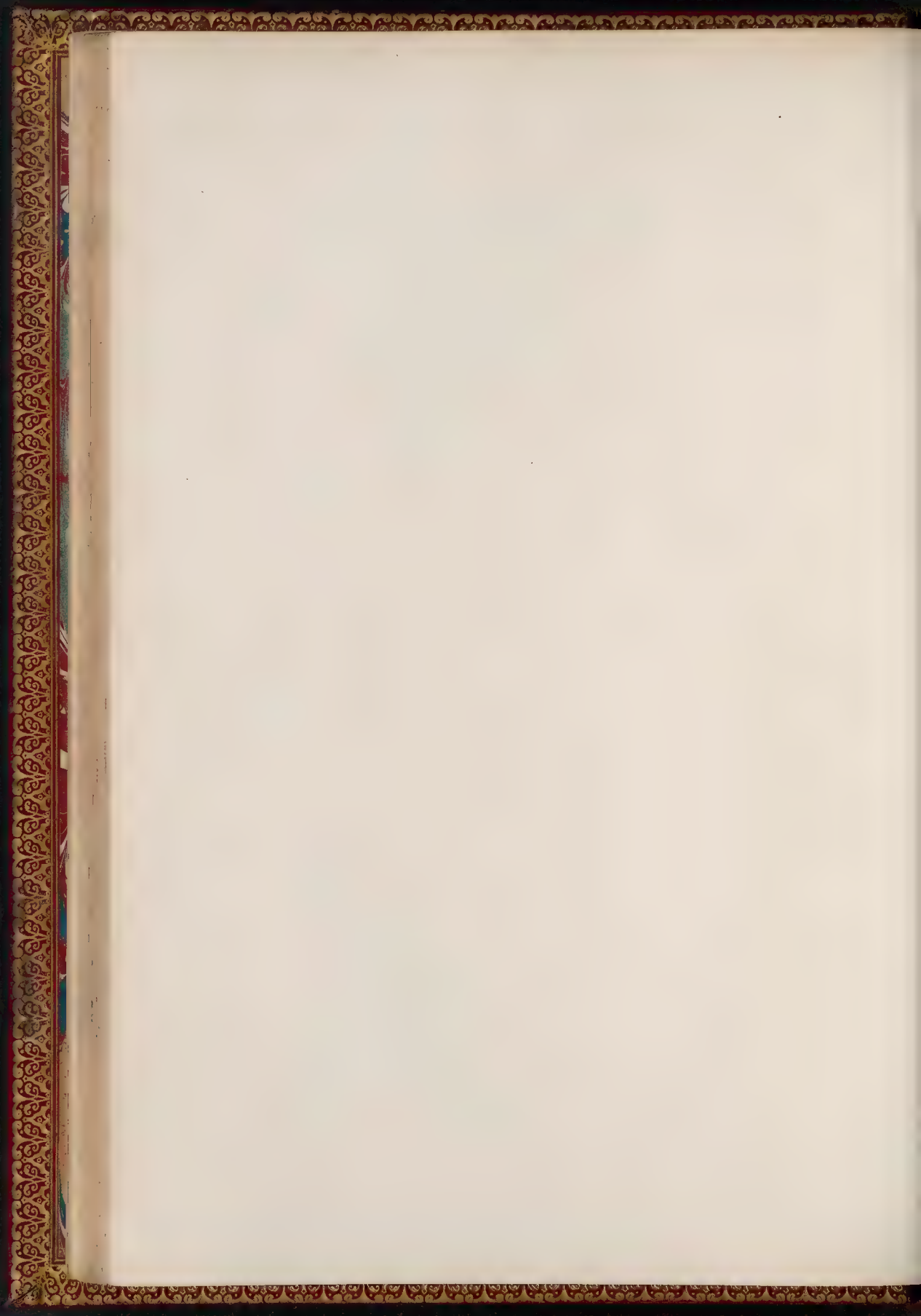
View of the River

View of the River, from the Bridge, looking North

1840

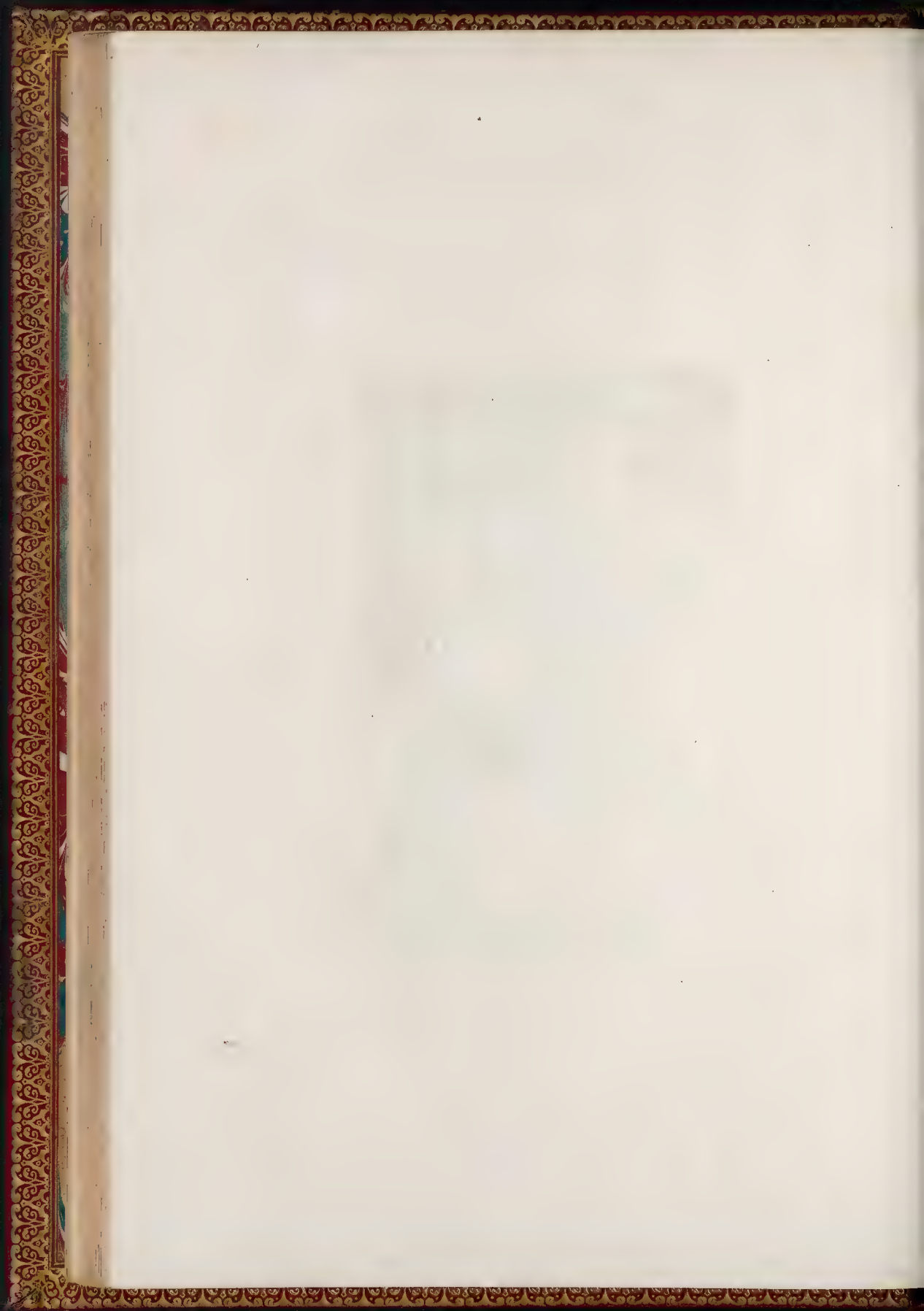




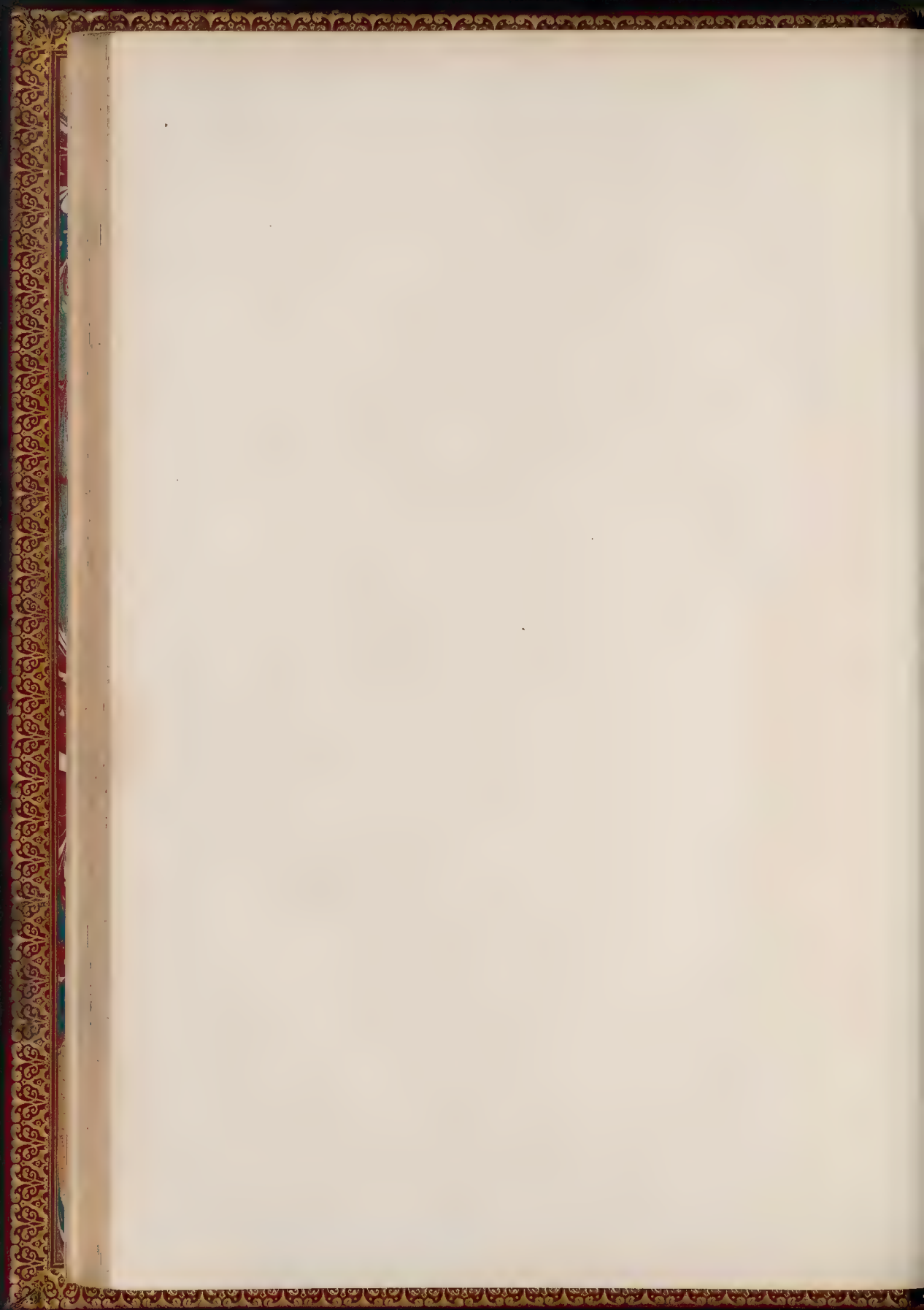




V. 73

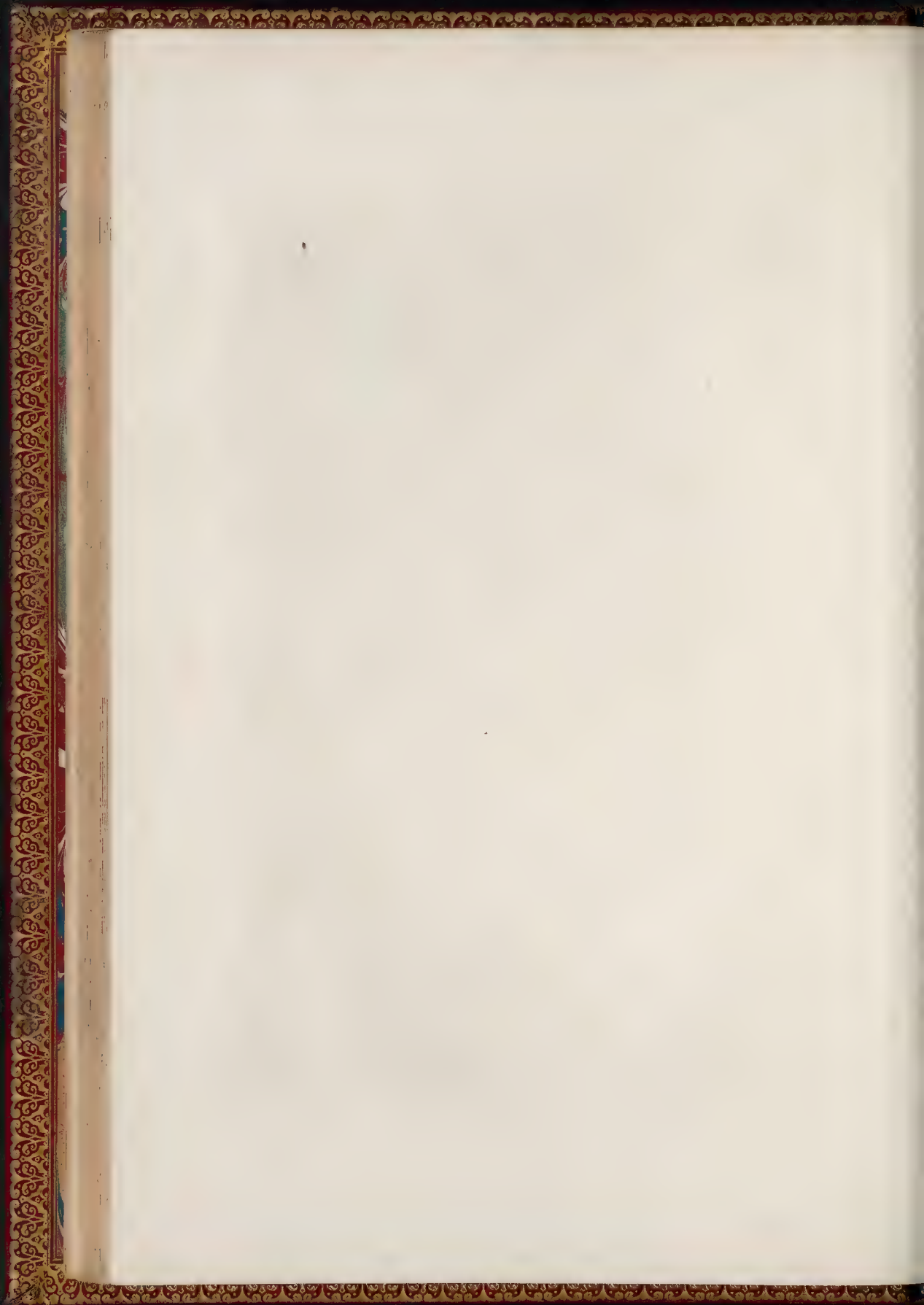




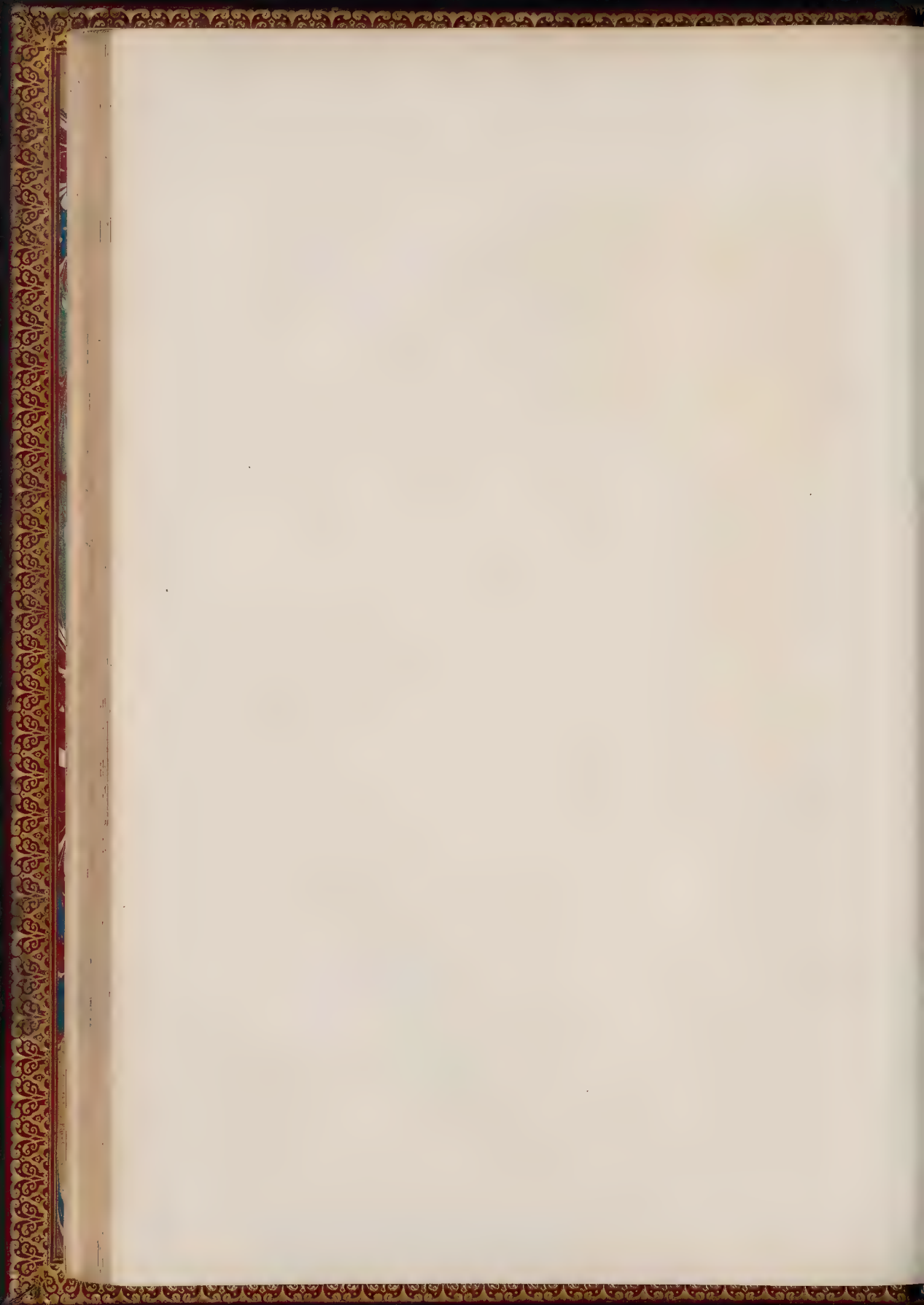




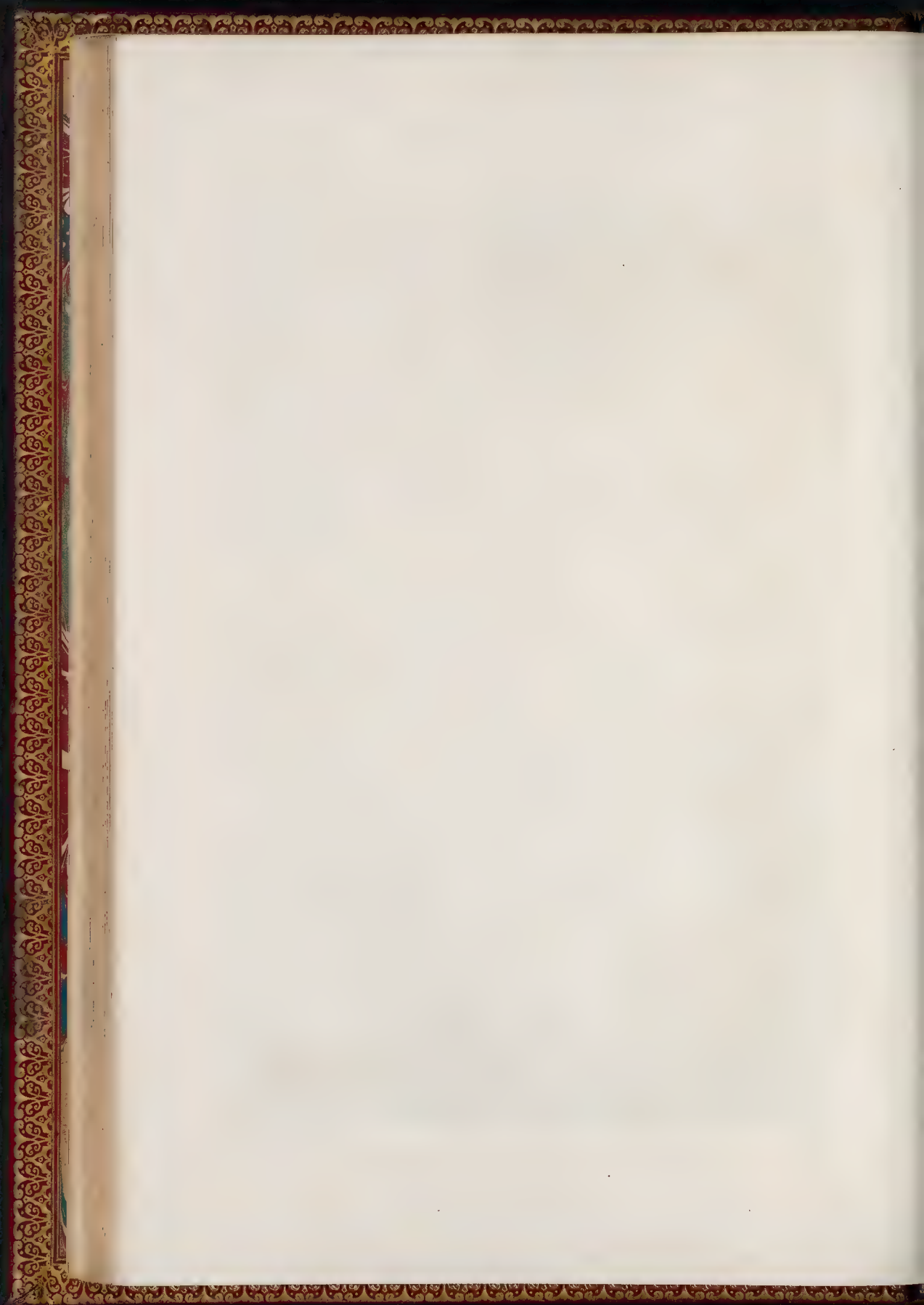
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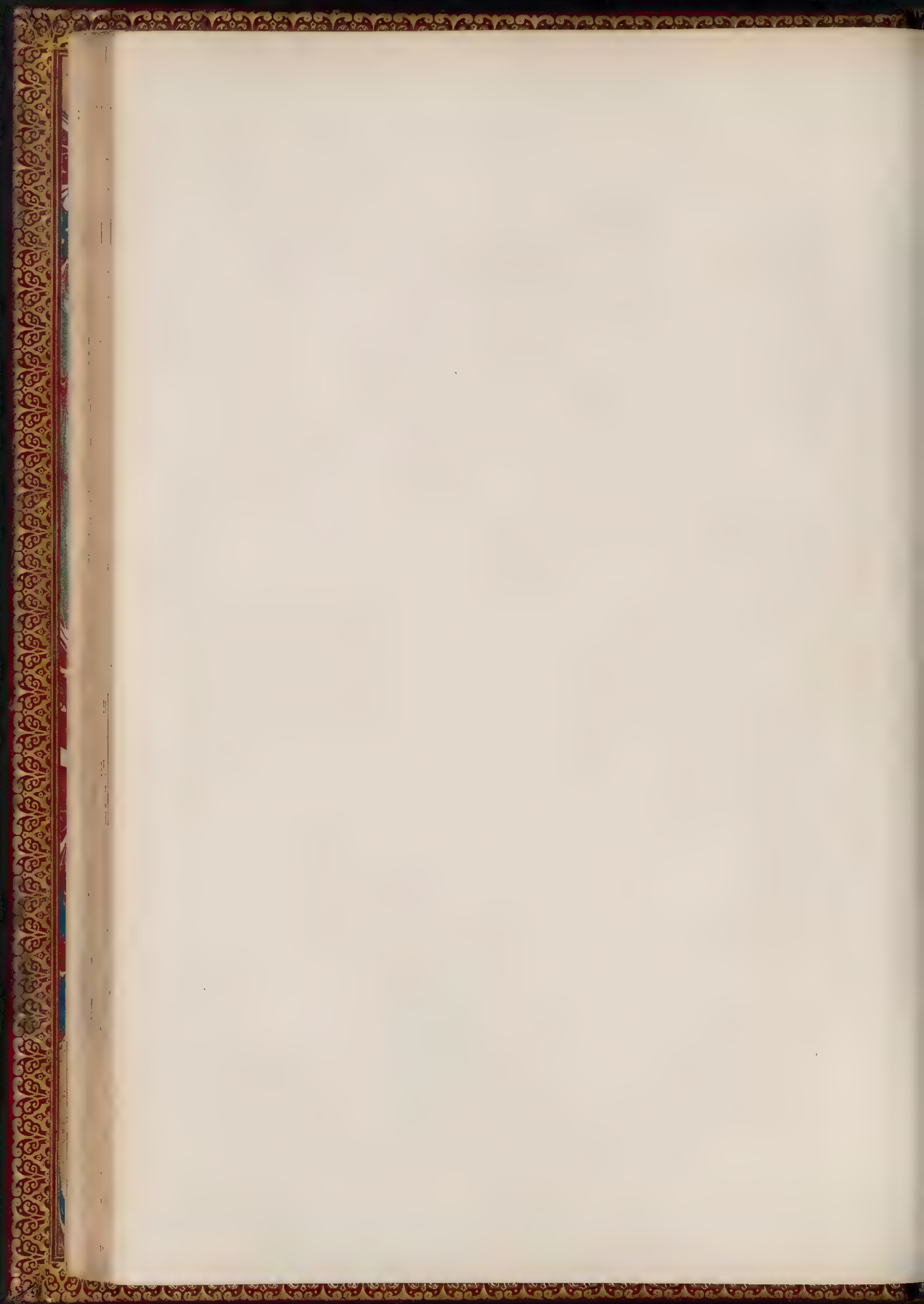




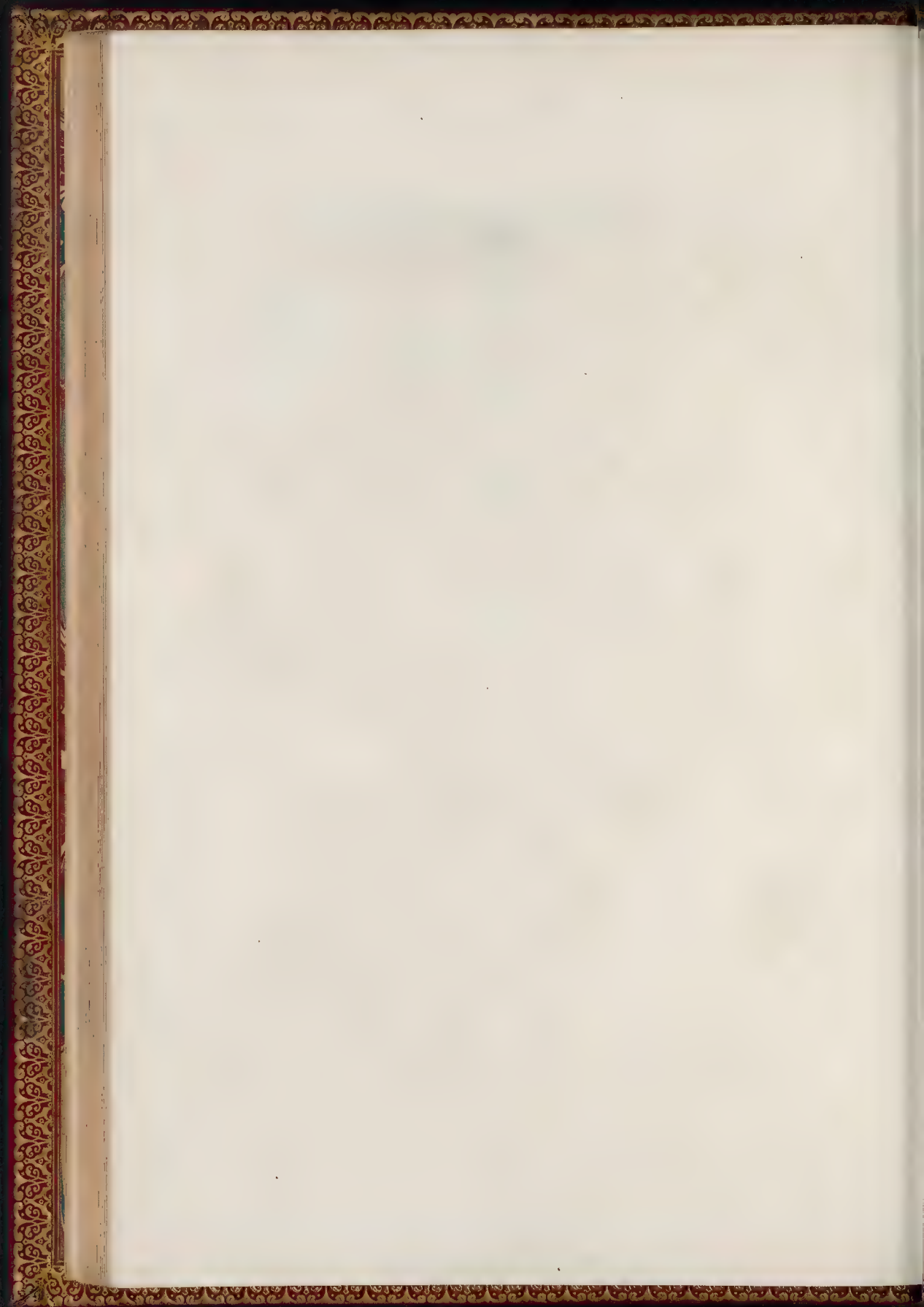


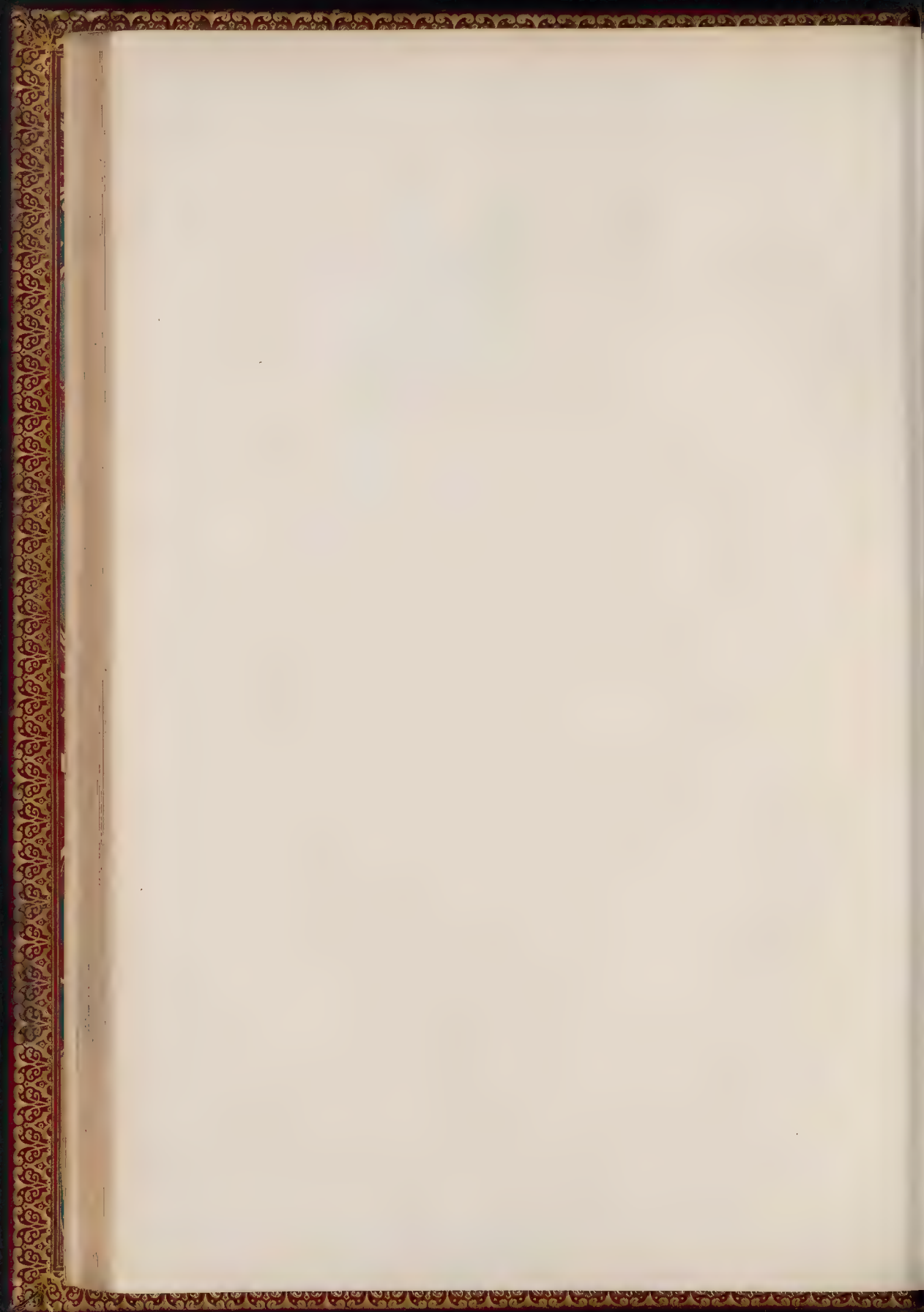






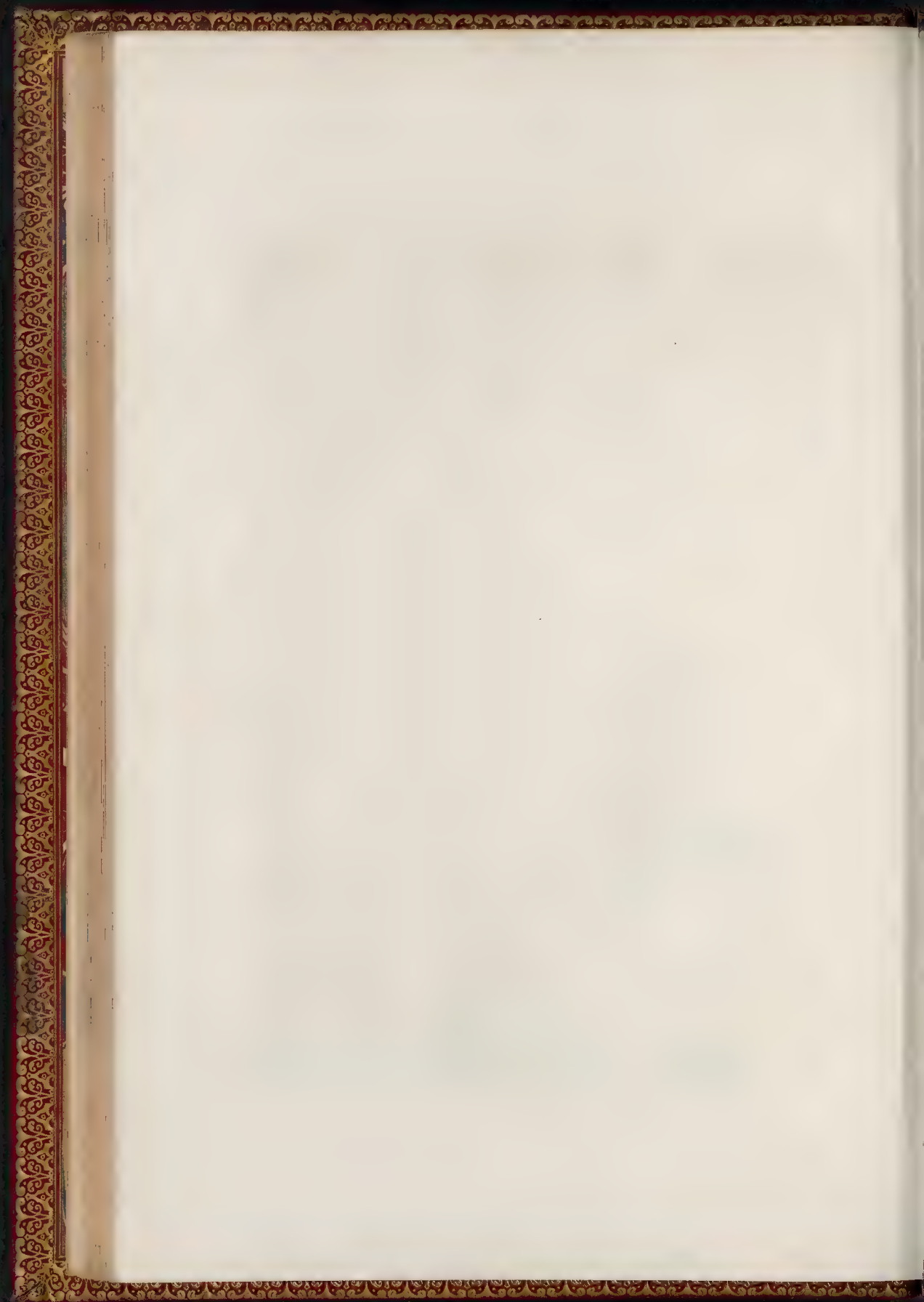


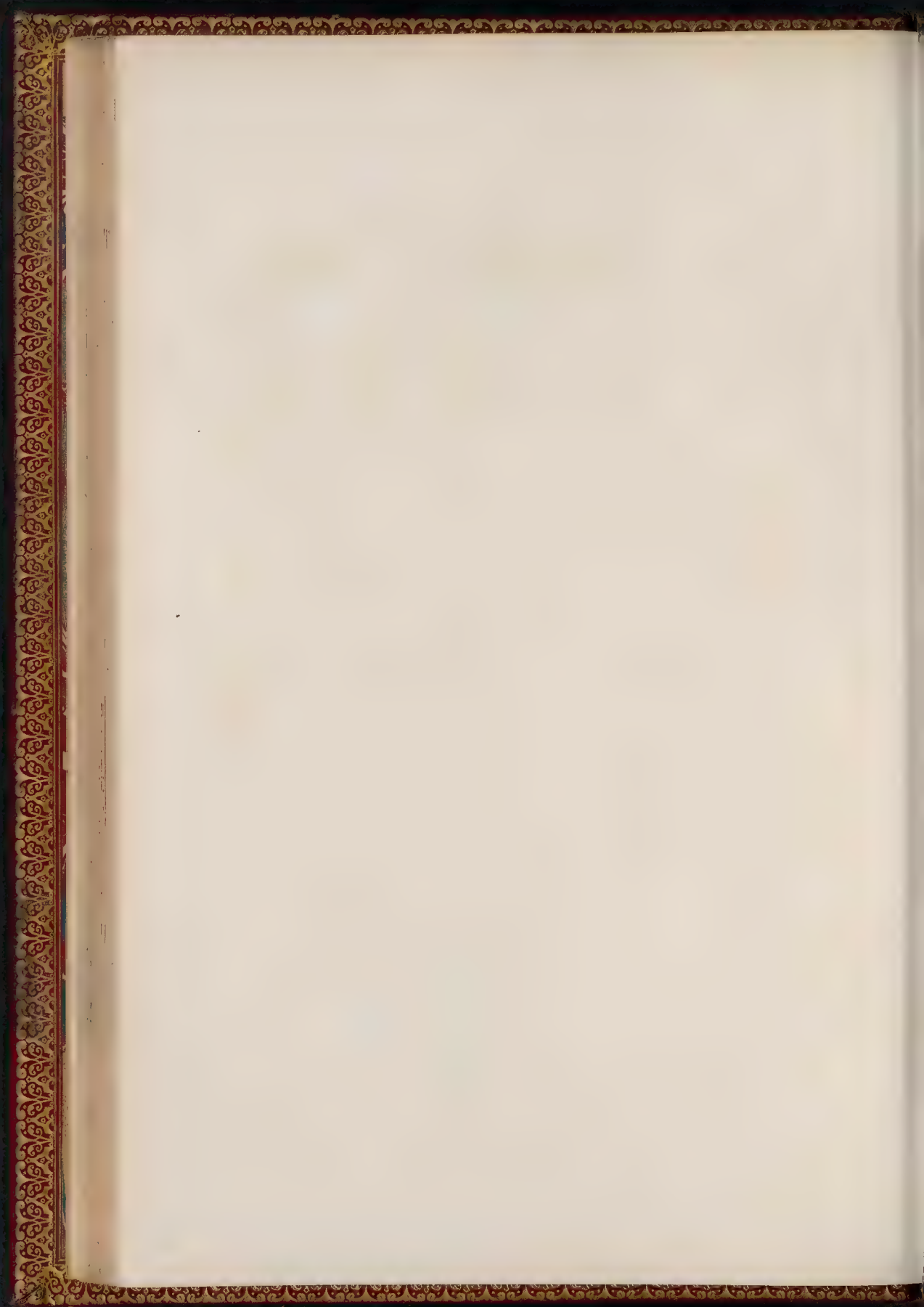






N° 17





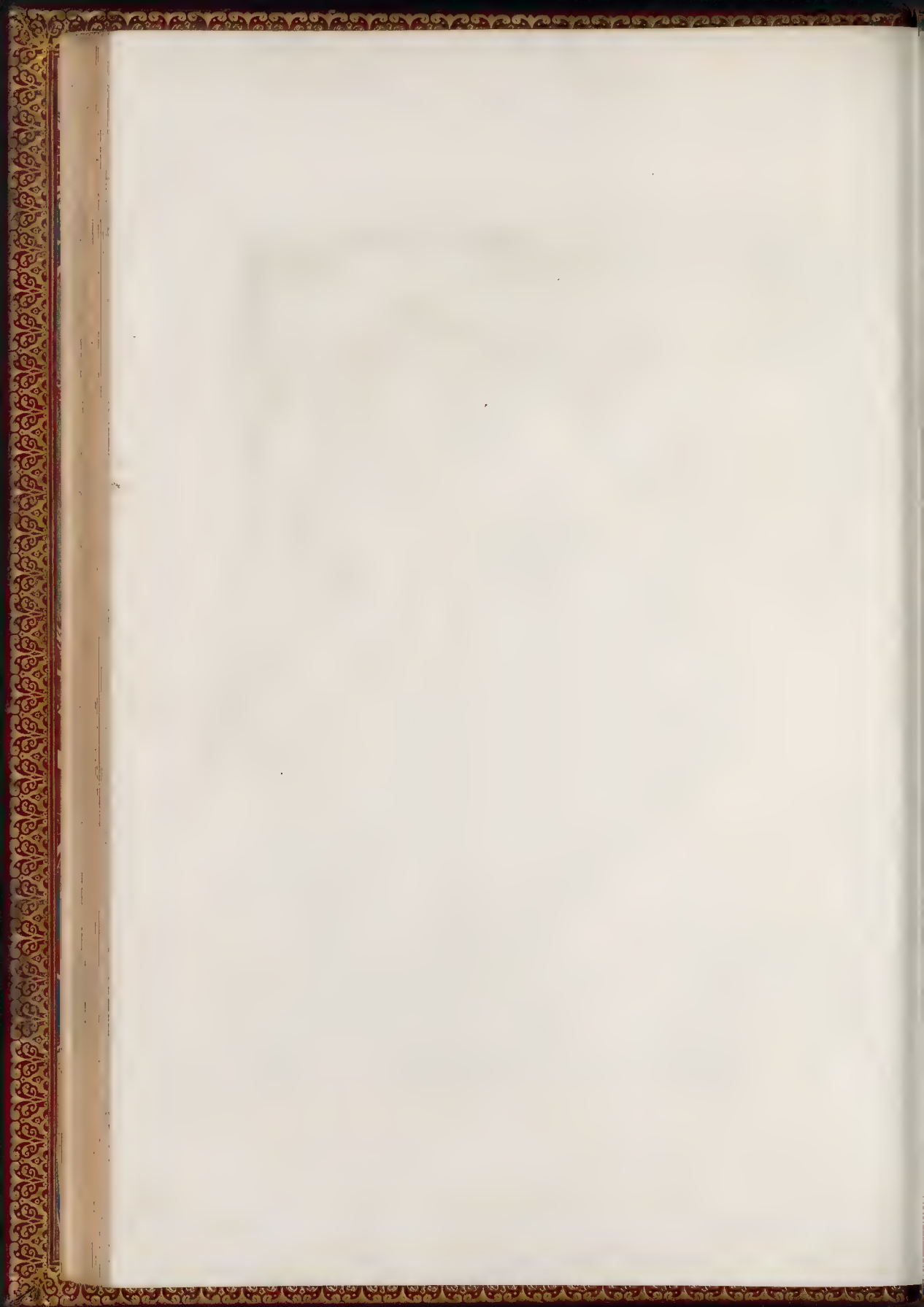


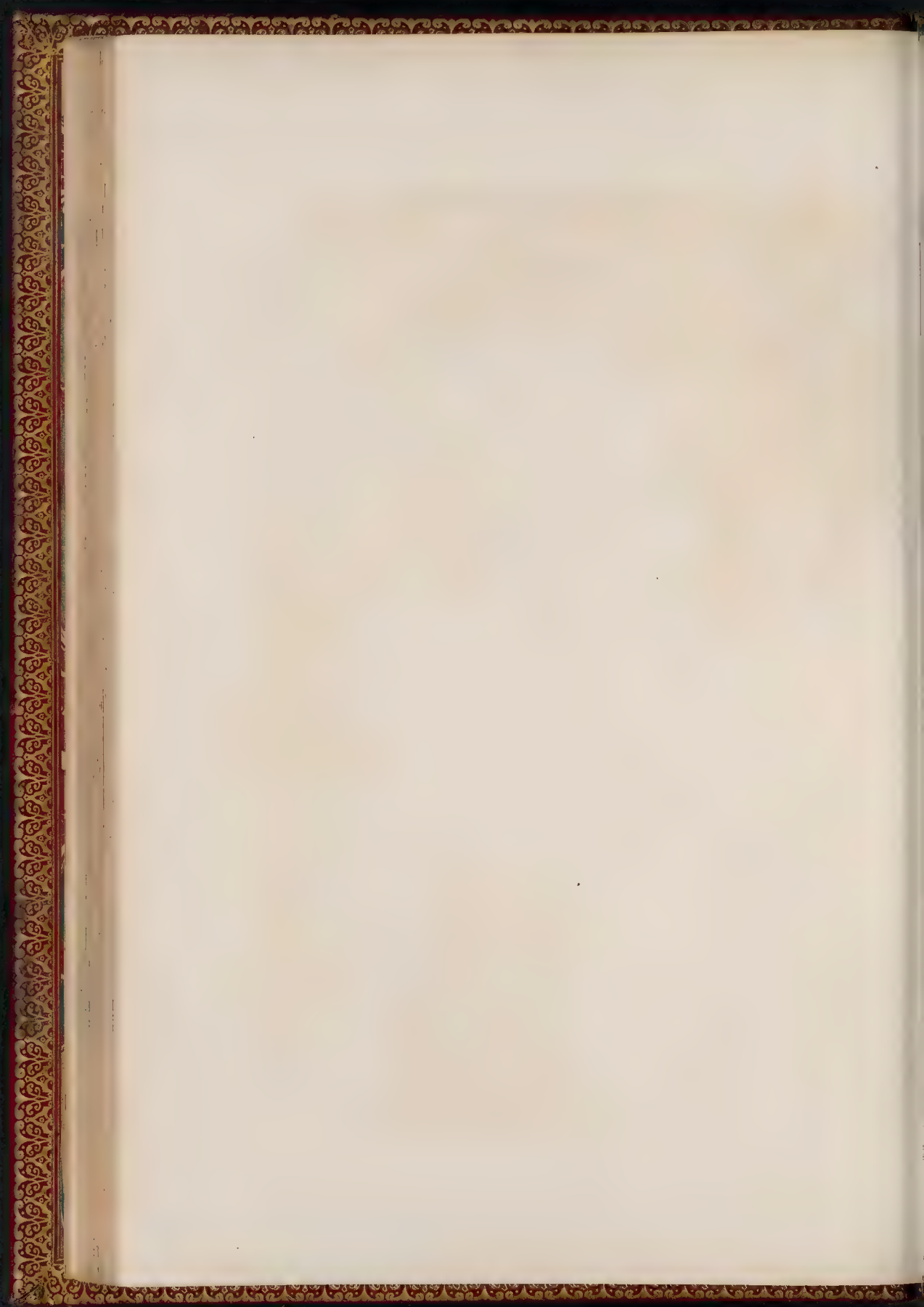
W. H. Stiles del.

A. N.

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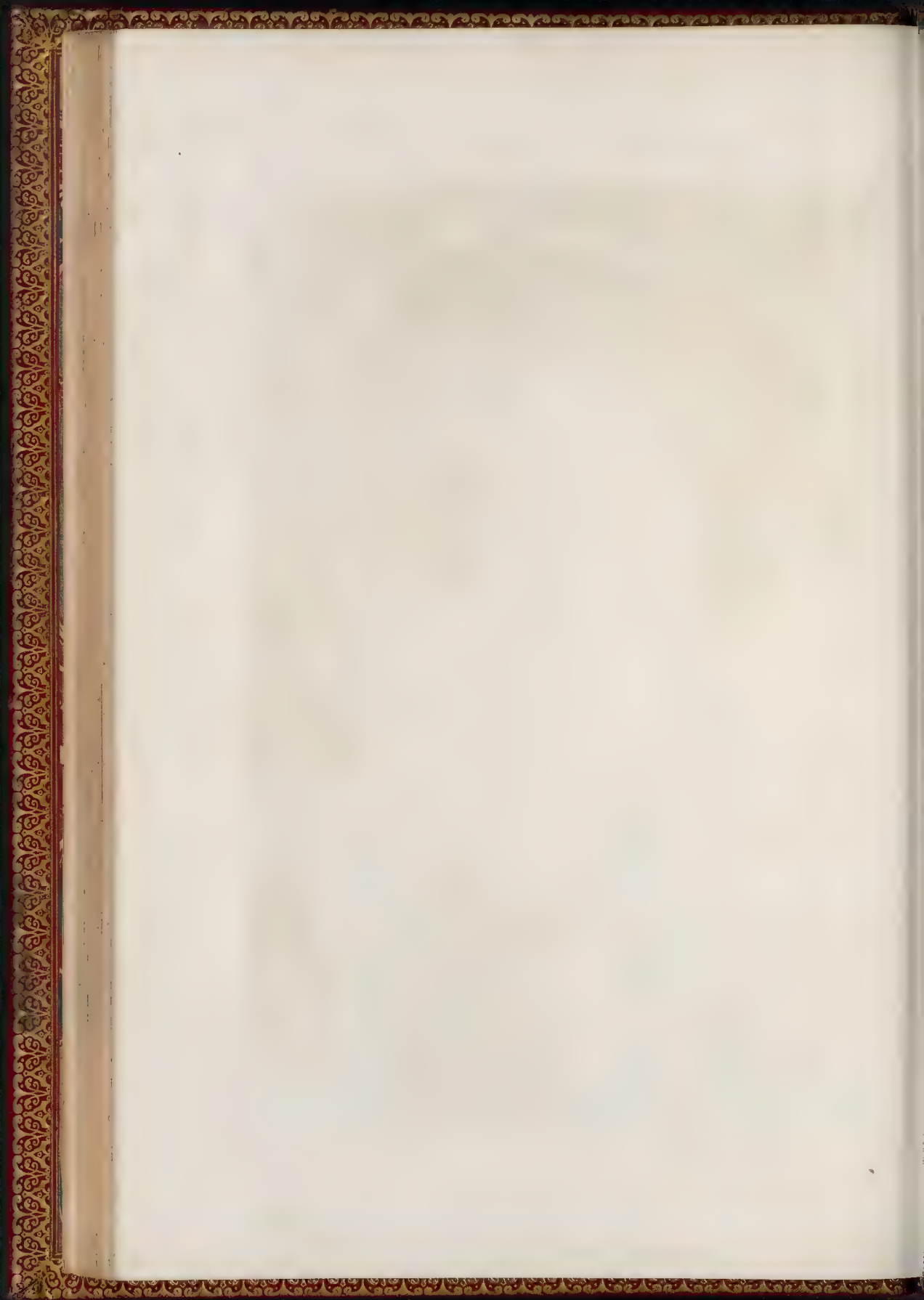
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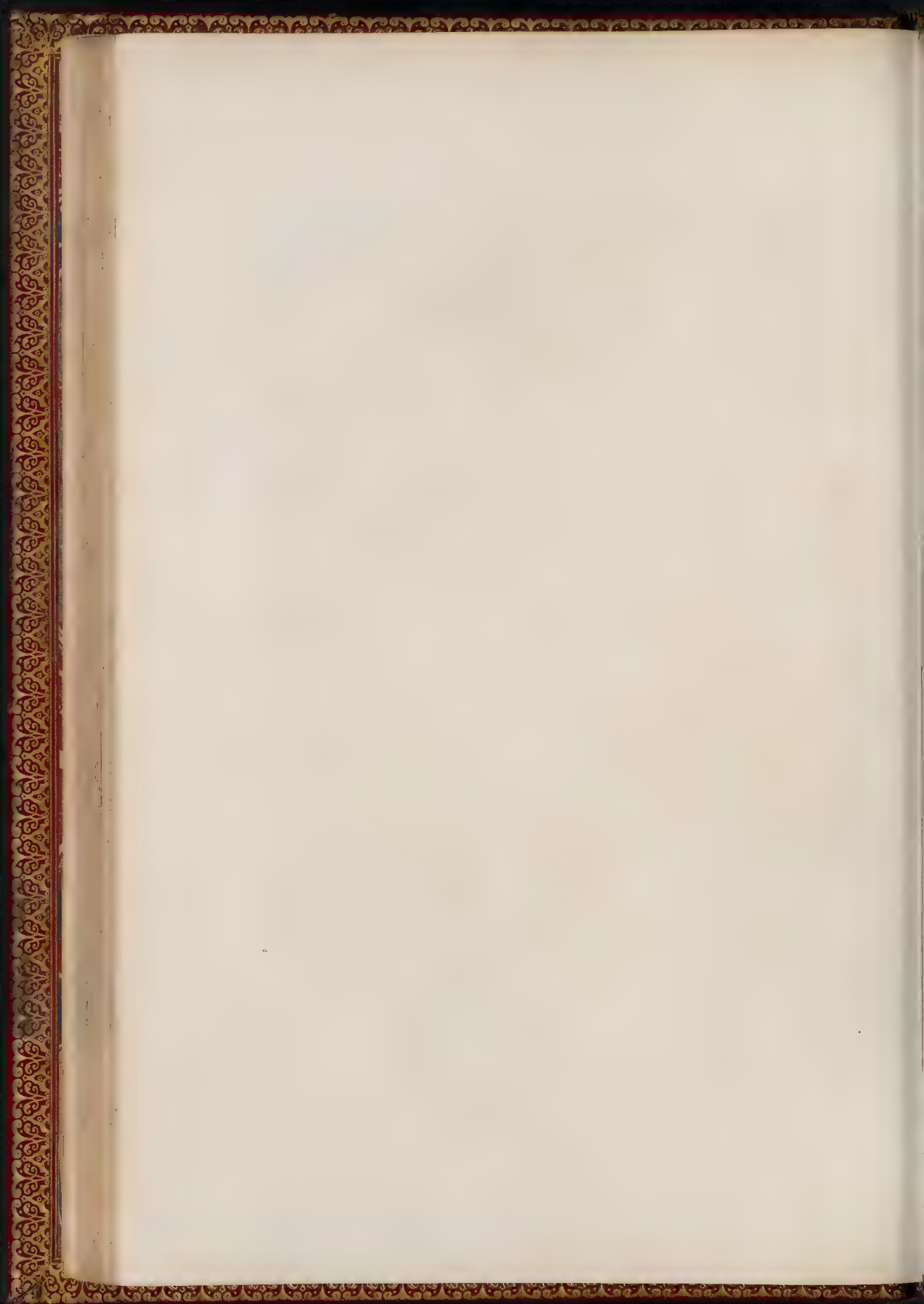




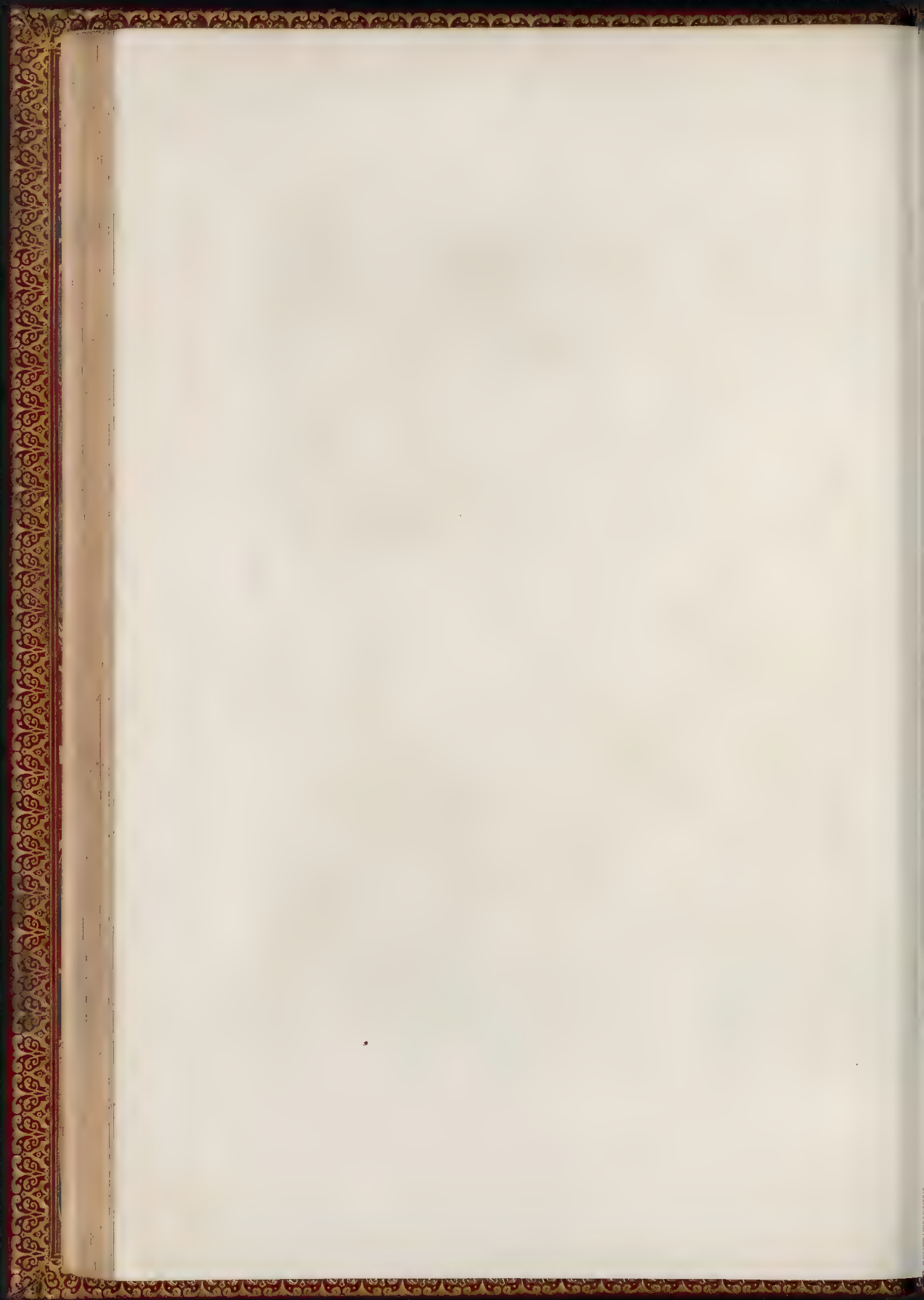


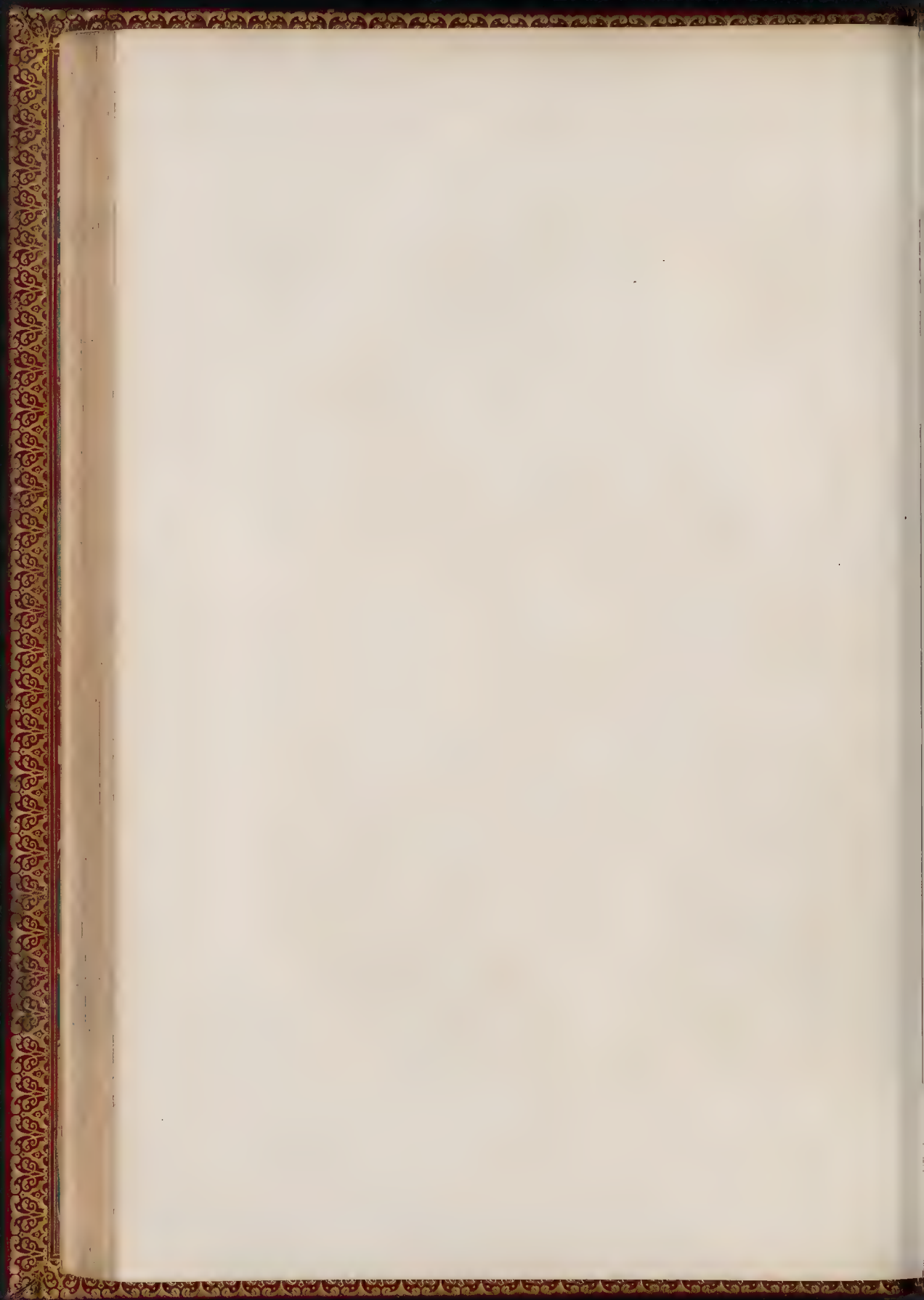
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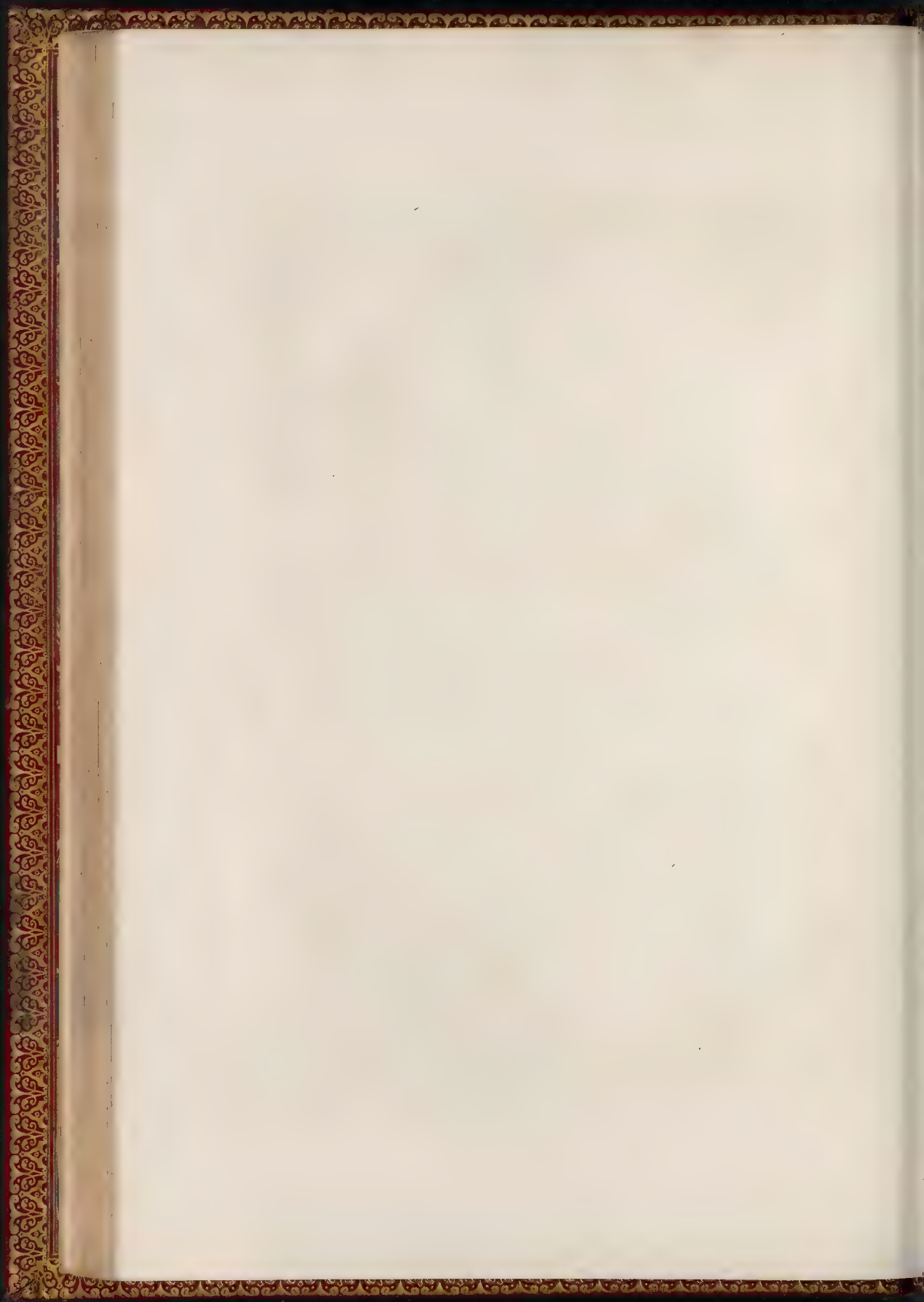


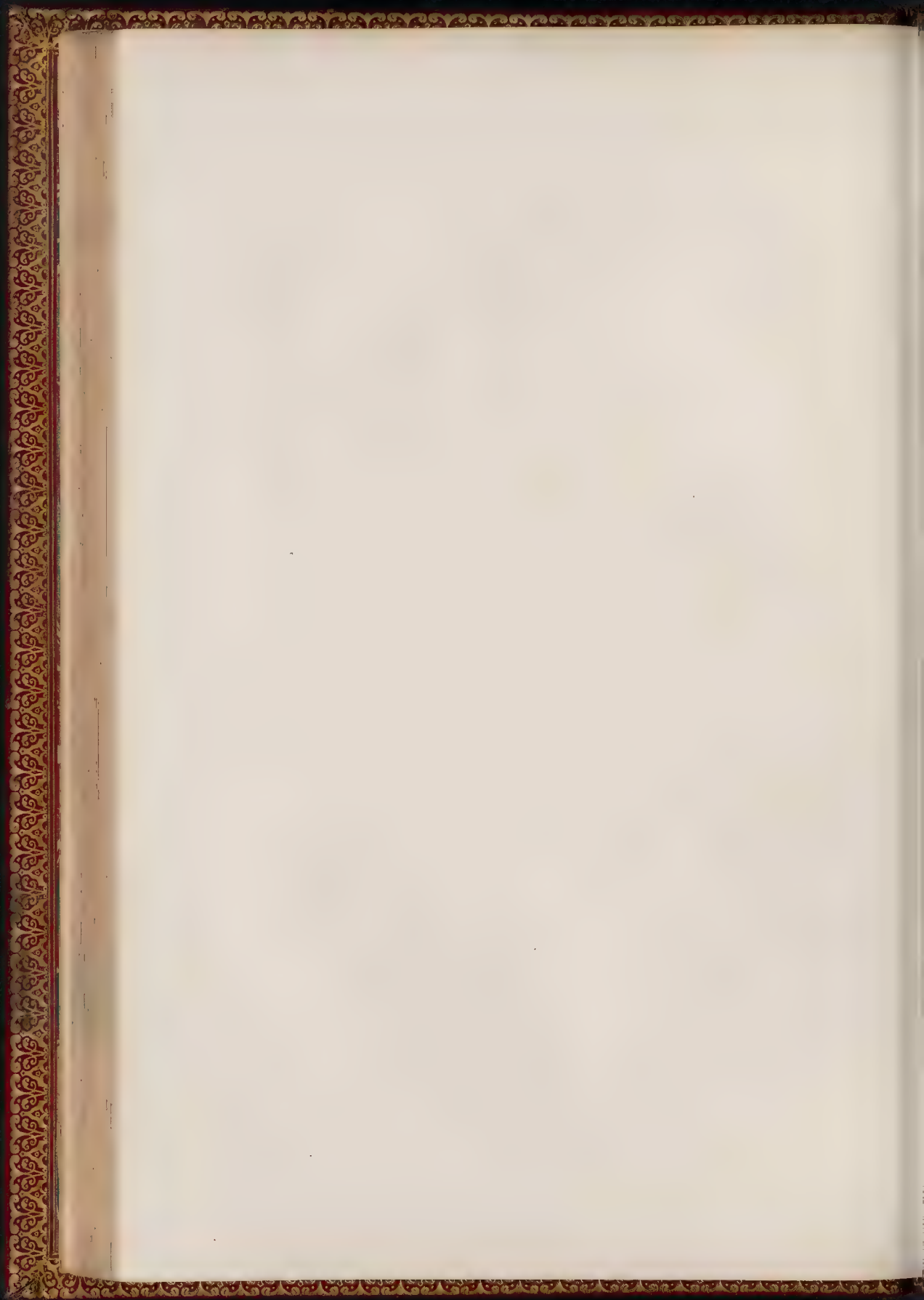


From the original of the artist's copy of the original painting in the collection of the Earl of Pembroke.

Plinius lib. 2.

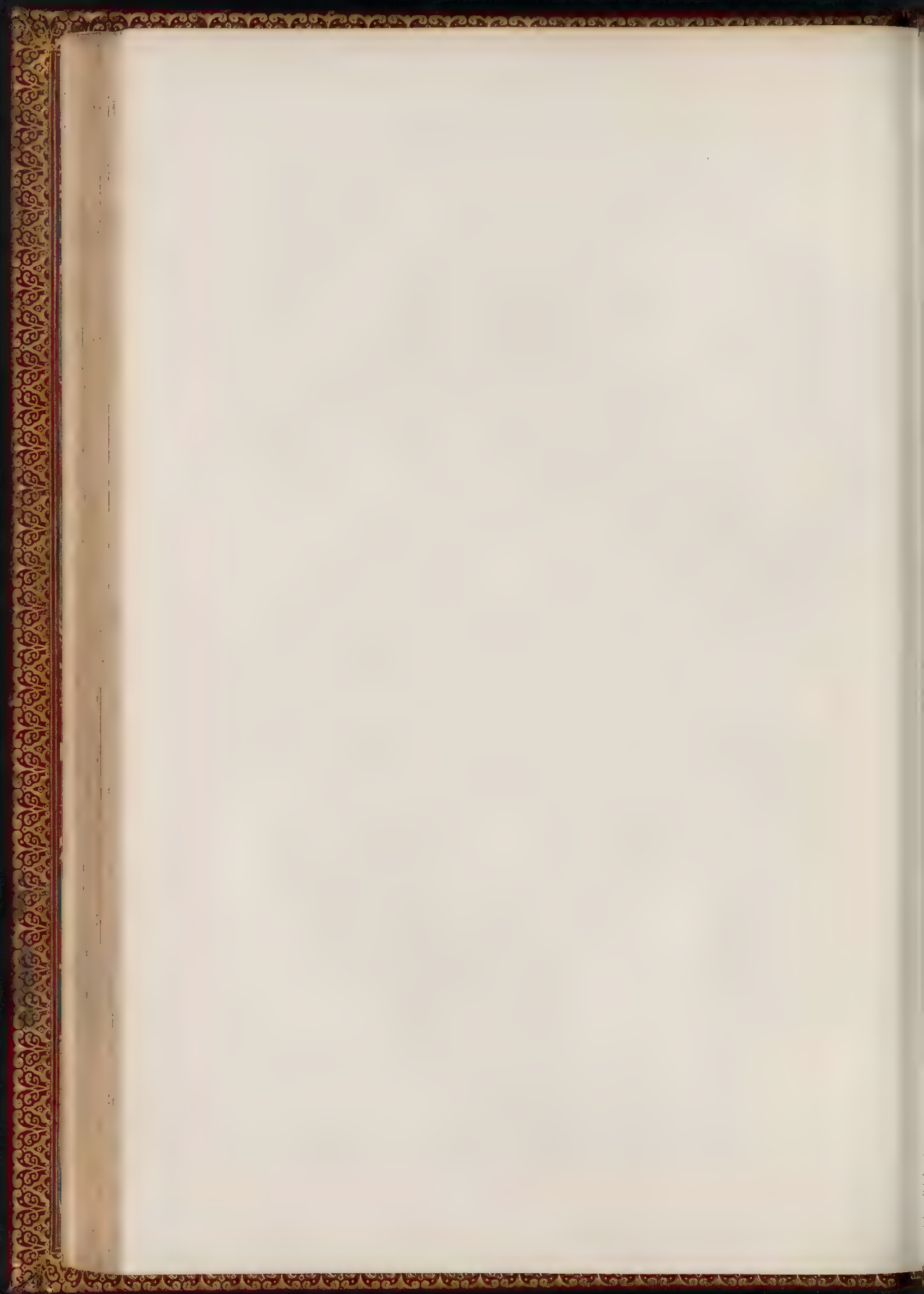
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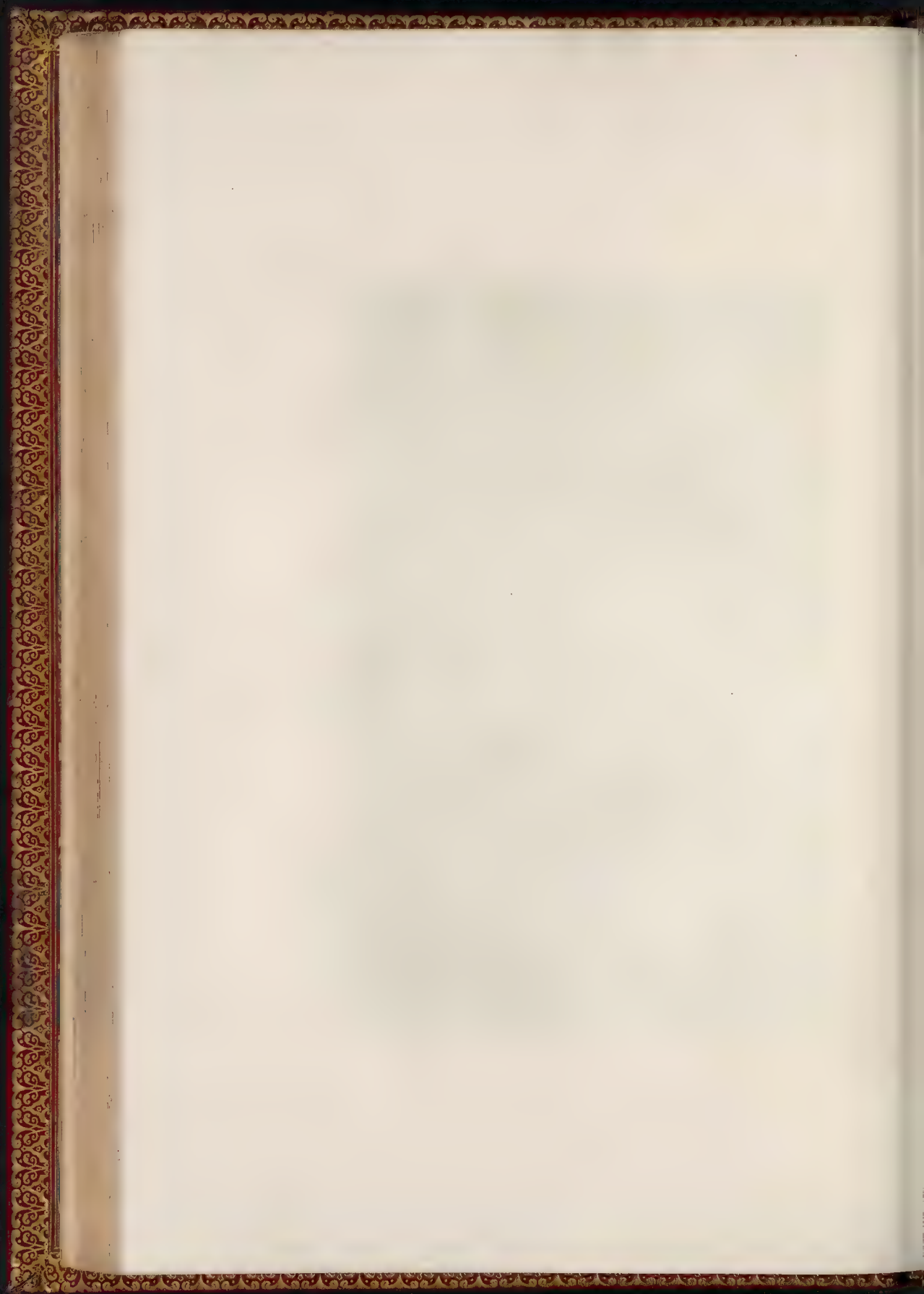


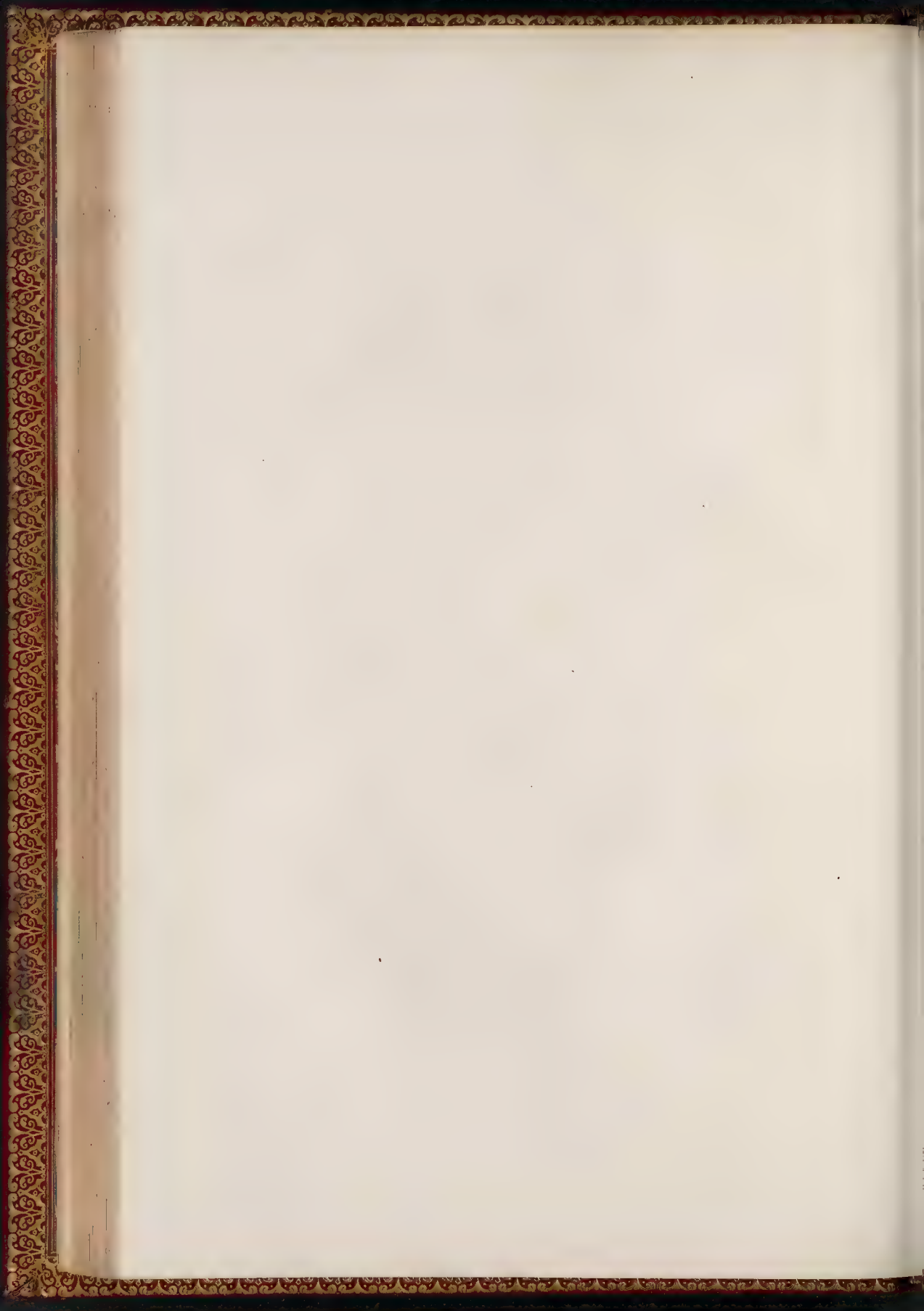




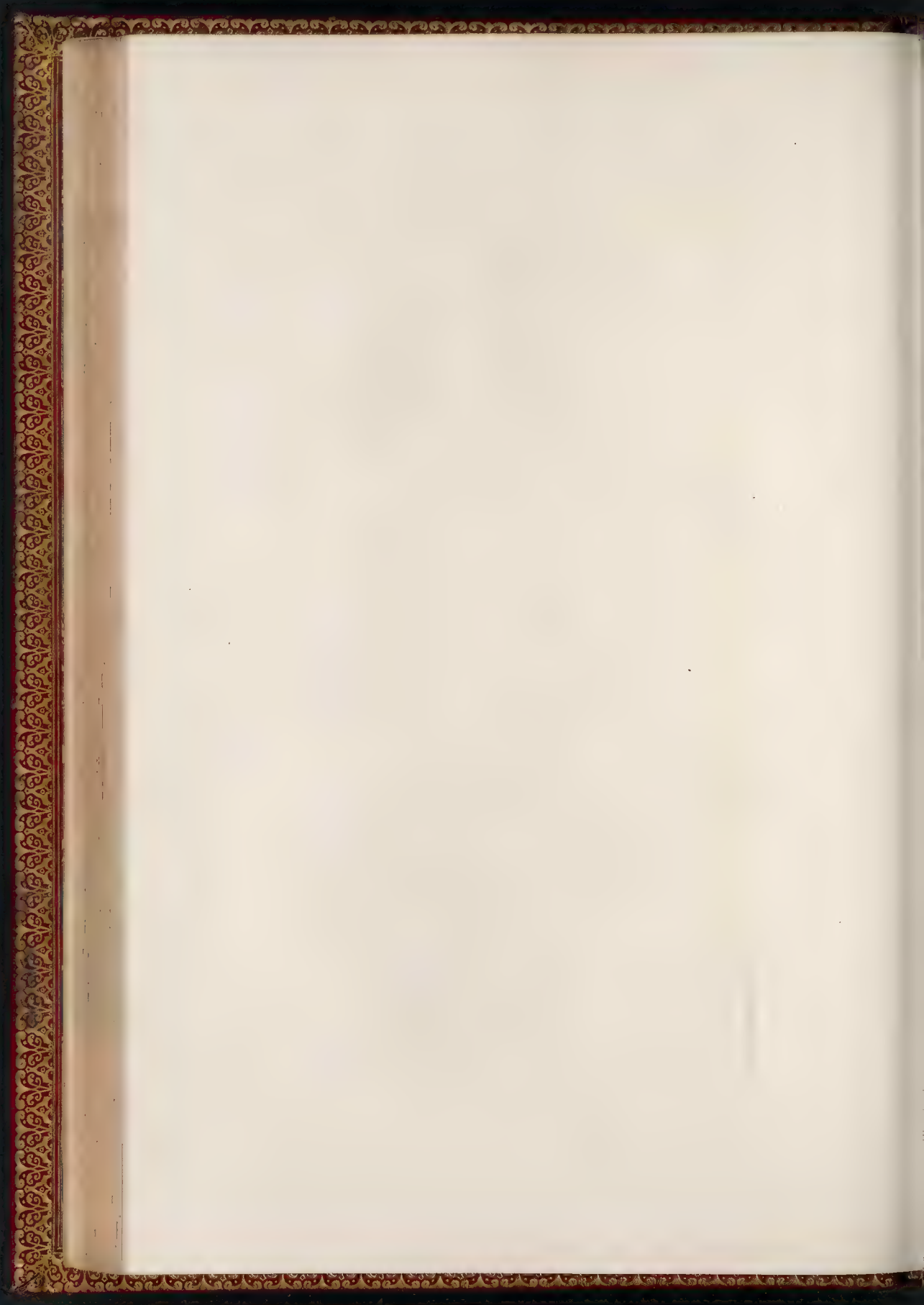
744 B. 1. 9 P. 1. 10. The N. S. 4 Chrys. 12. 13. in the Shakespeare Gallery, Pall Mall, London

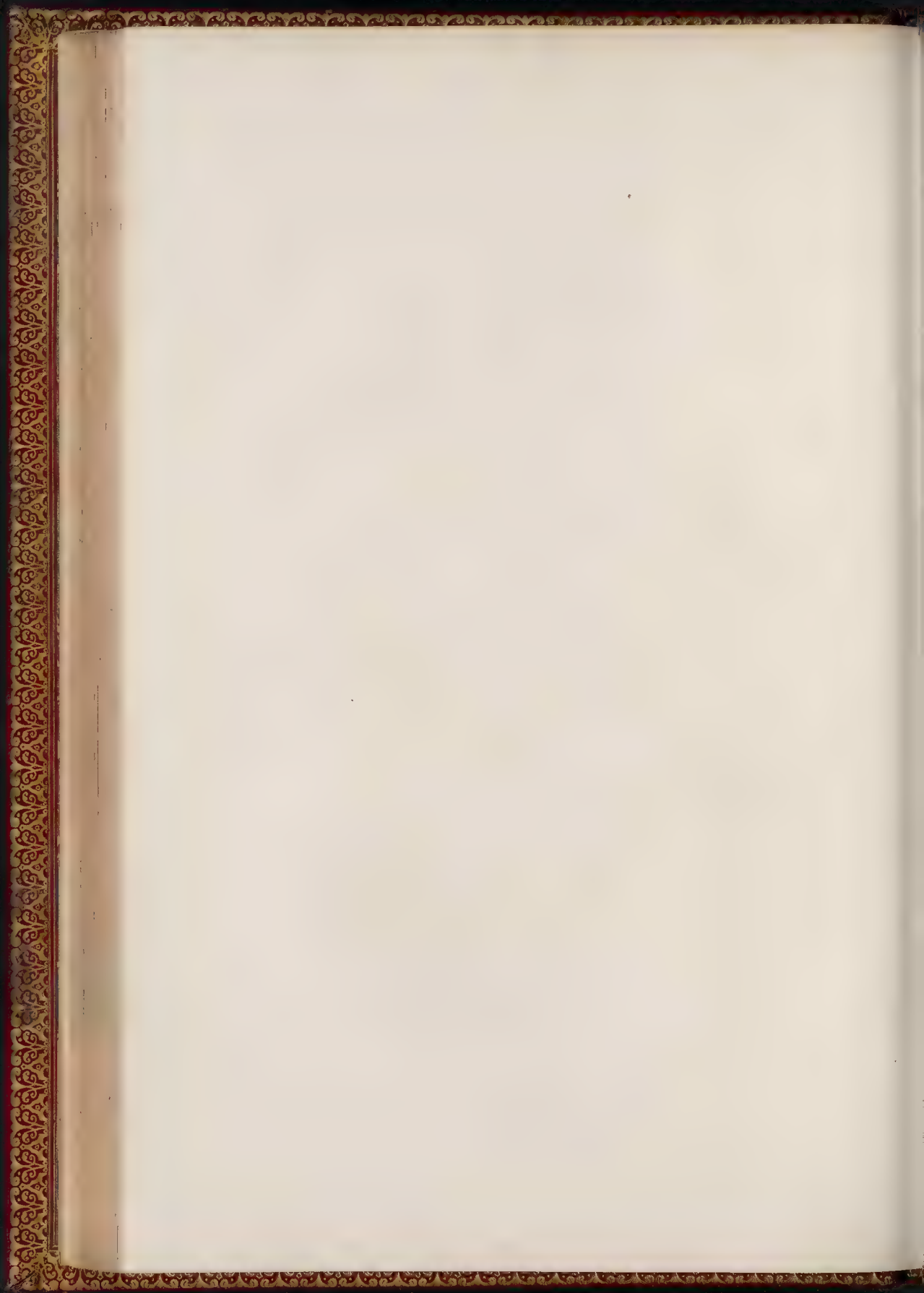
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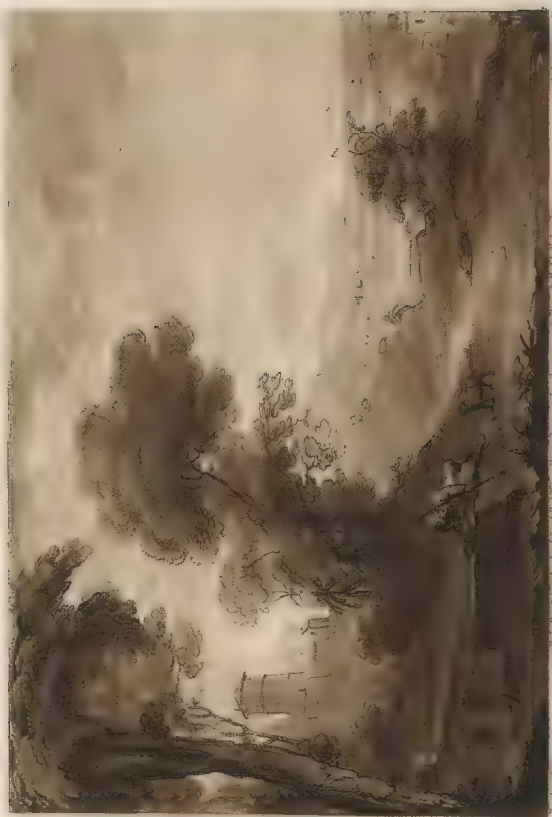






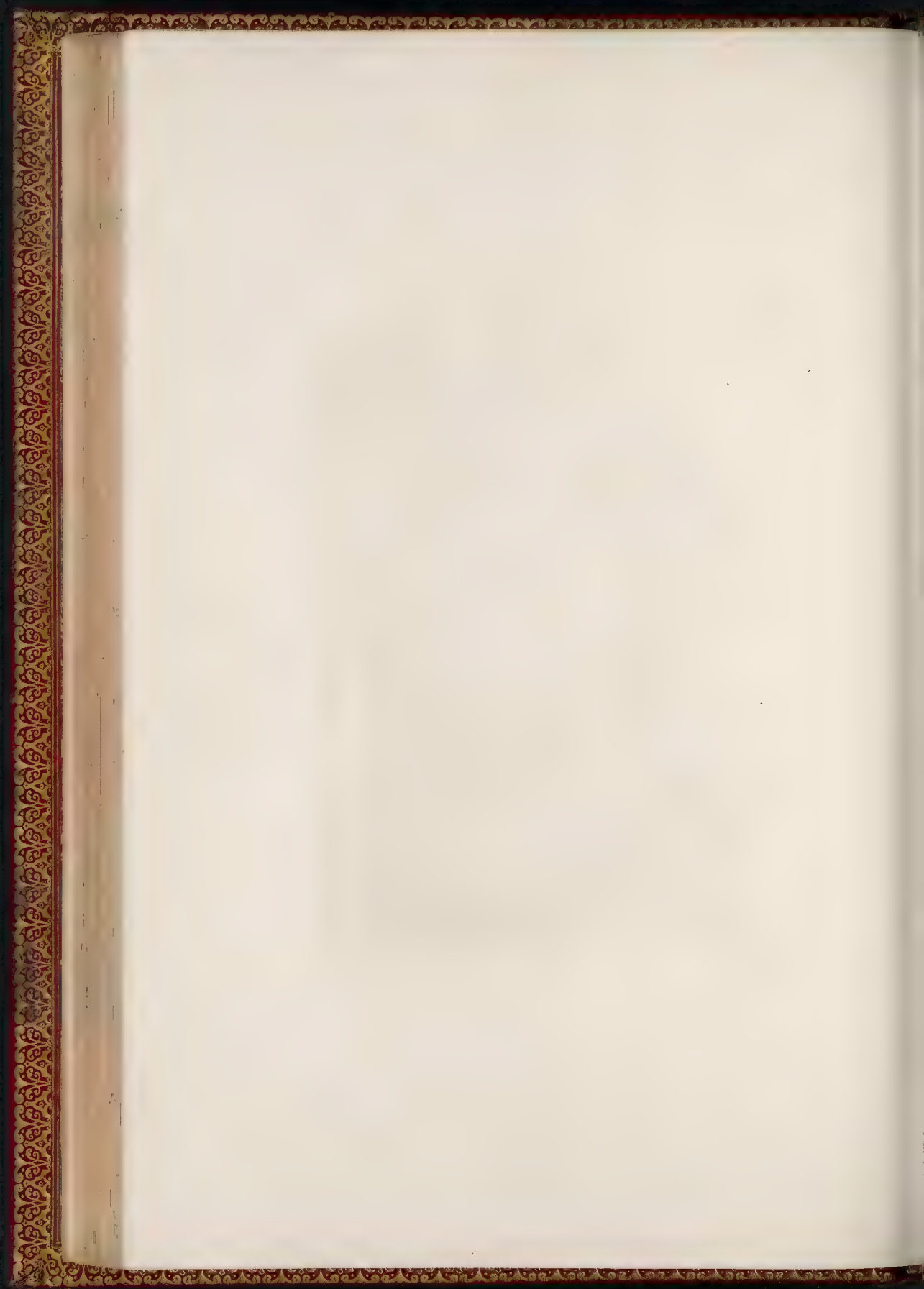


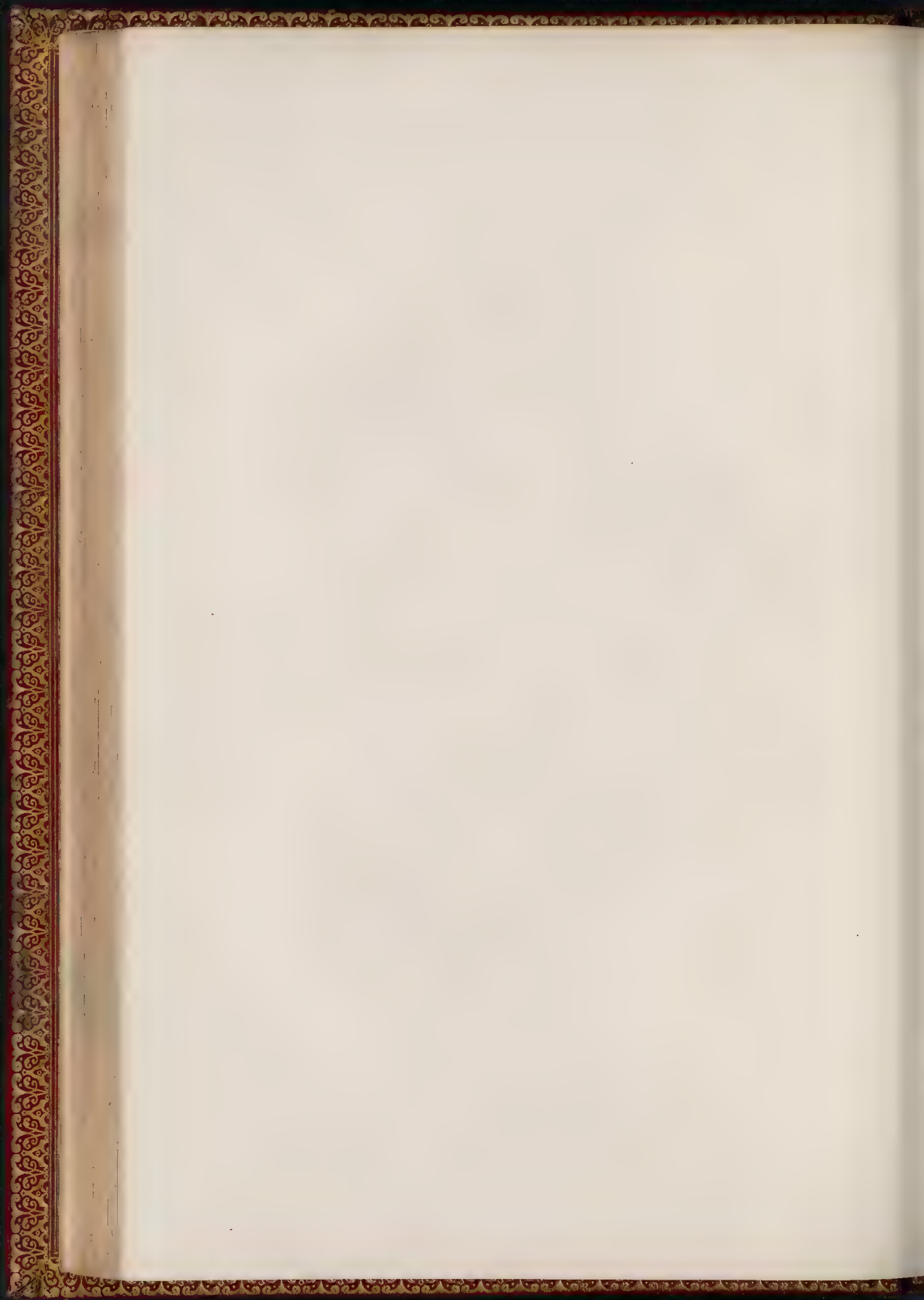




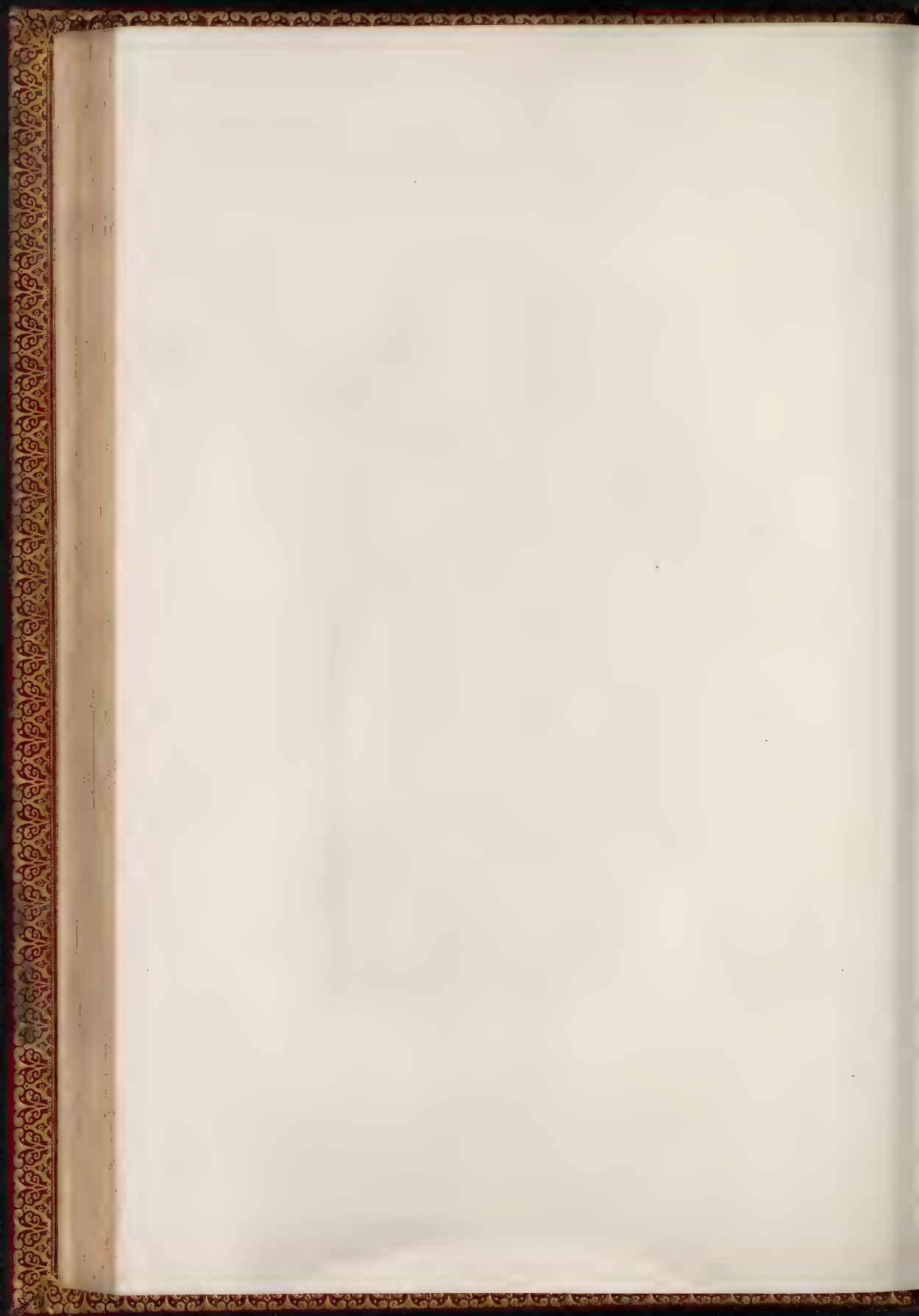
Small text, possibly a title or description, written vertically along the right edge of the painting.

Small text, possibly a signature or date, located at the bottom right of the painting.









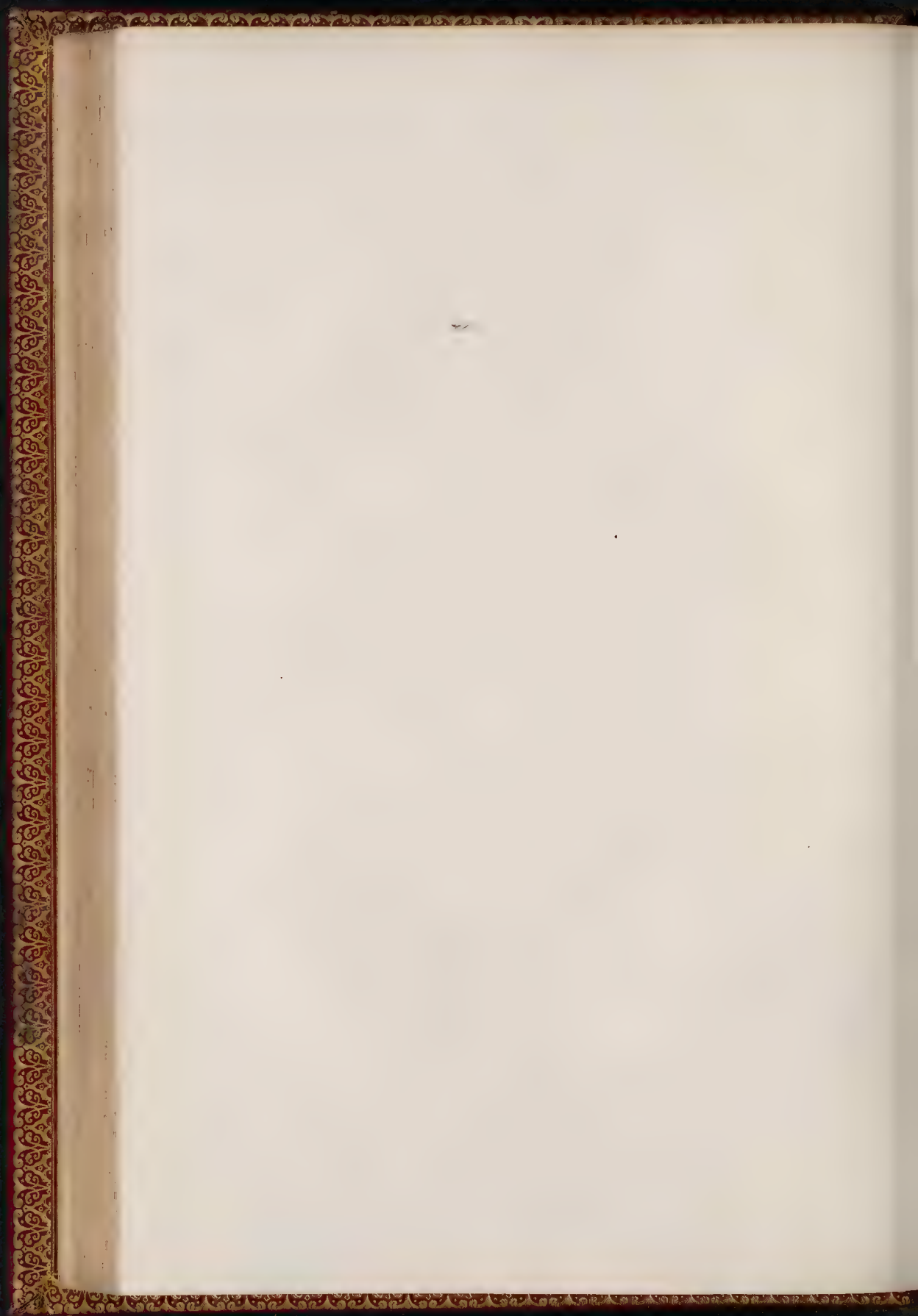








Fig. 1. 1871.

Fig. 2. 1871. The same figure, but with the head and arms in a different position.

Fig. 3.

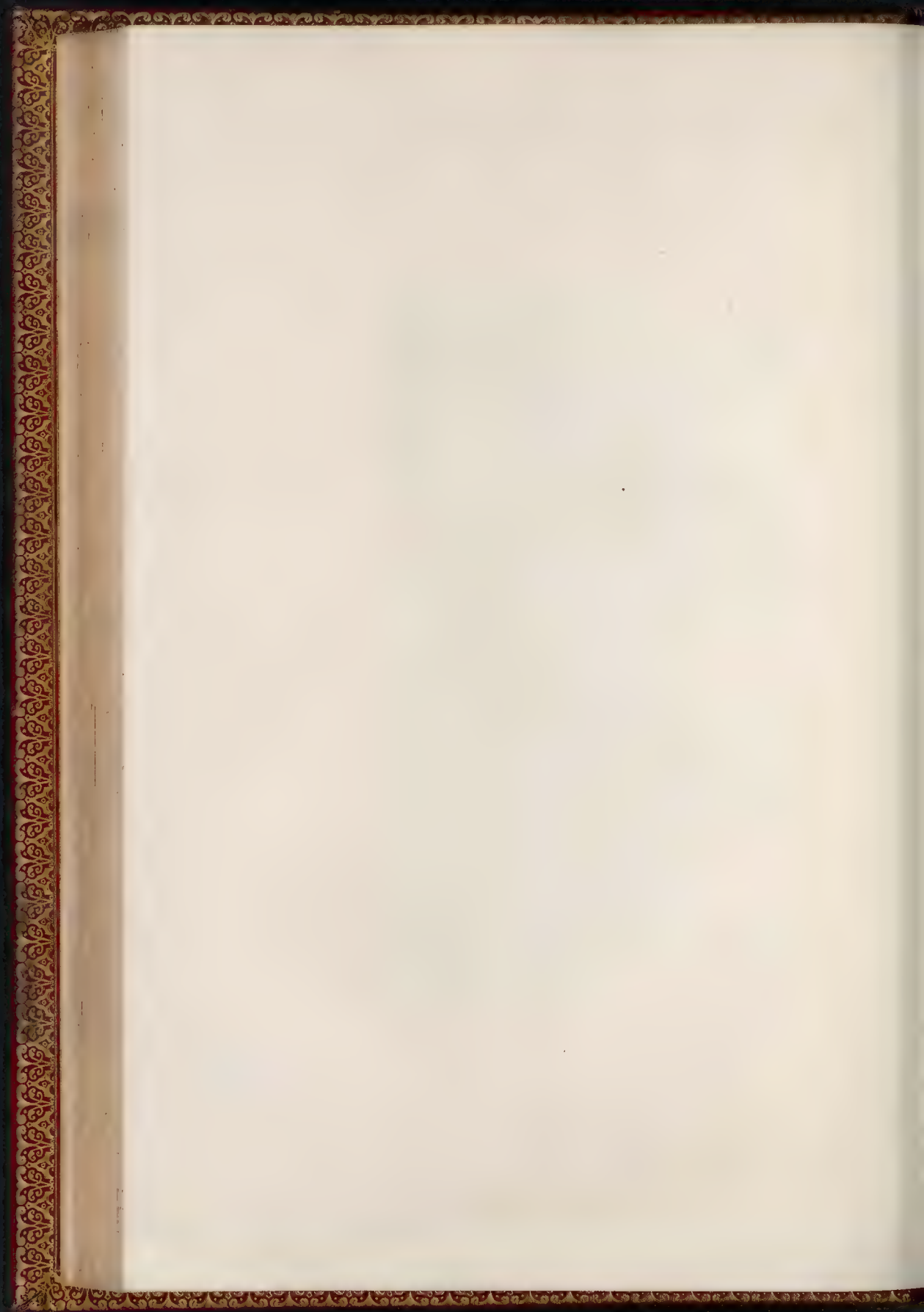
Fig. 4.

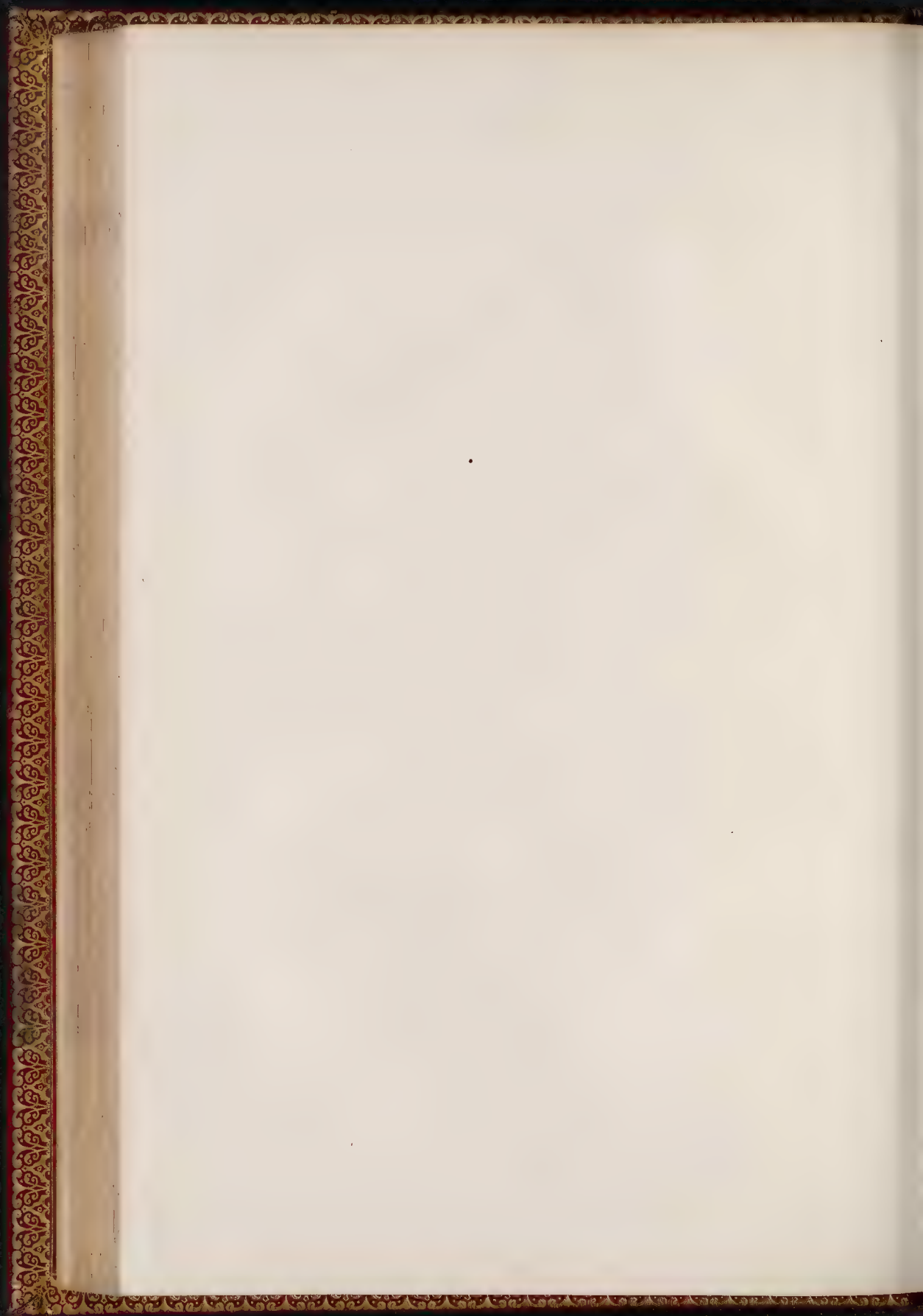






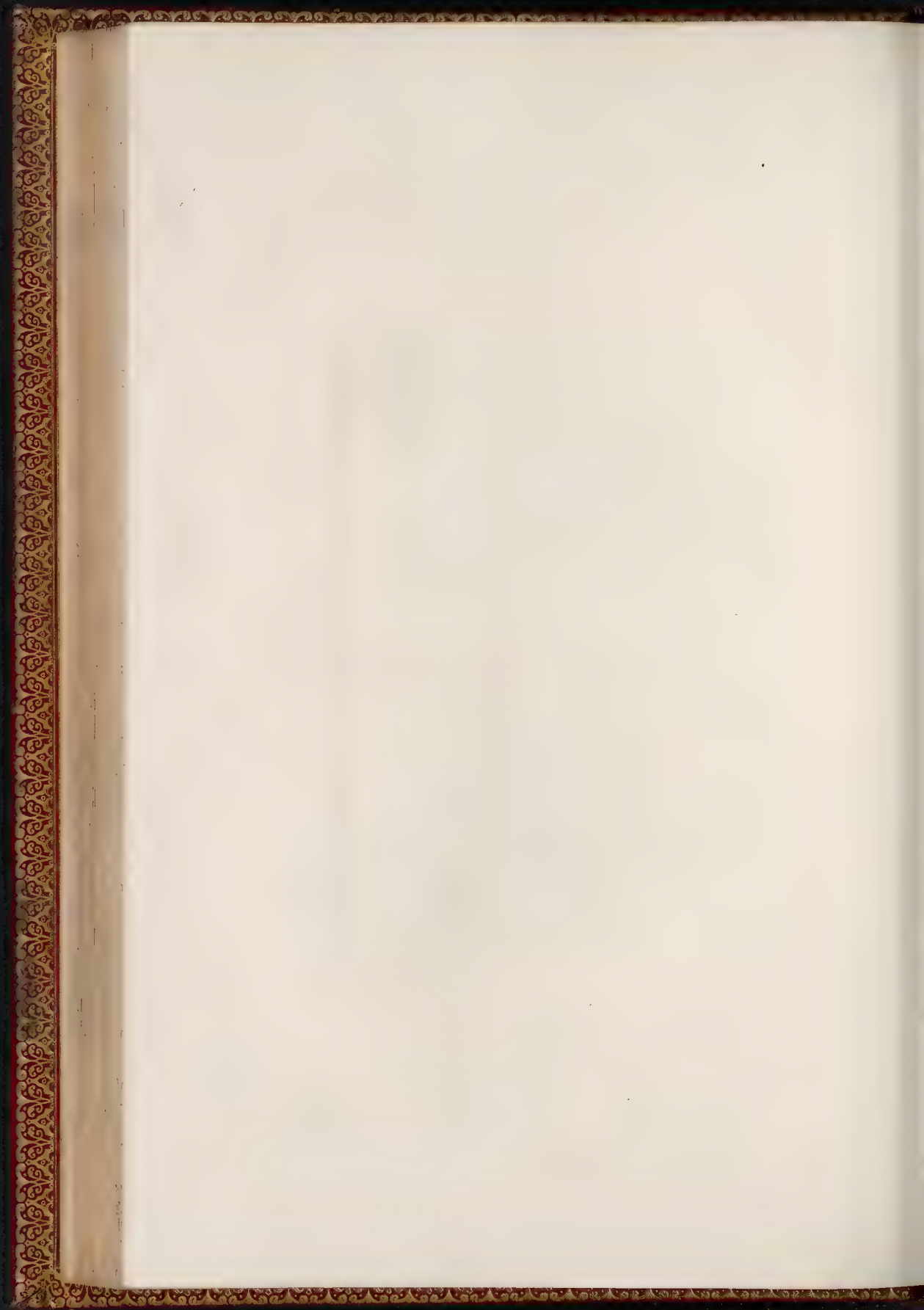
That the river is not navigable for boats, and that the river is not navigable for boats.

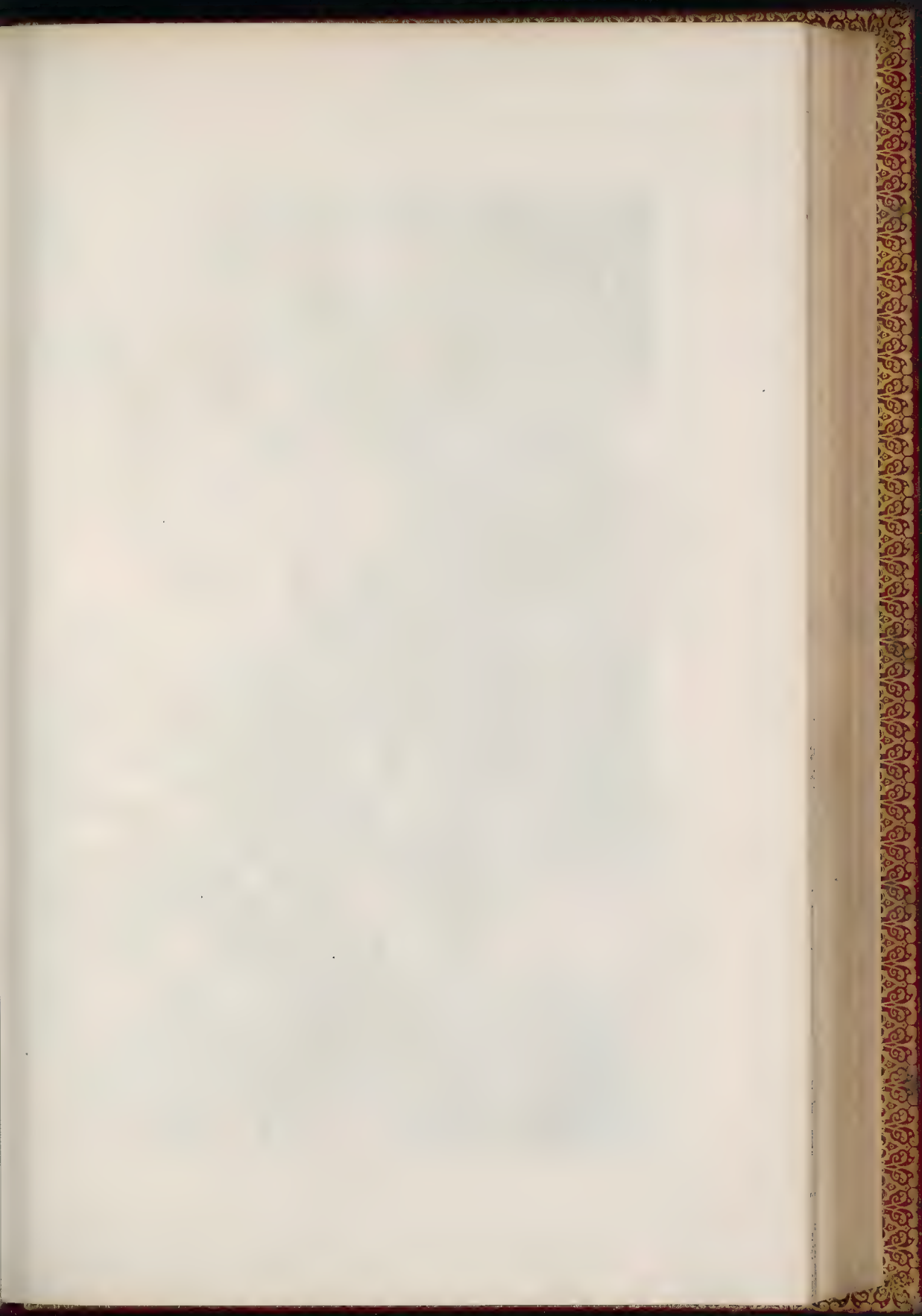


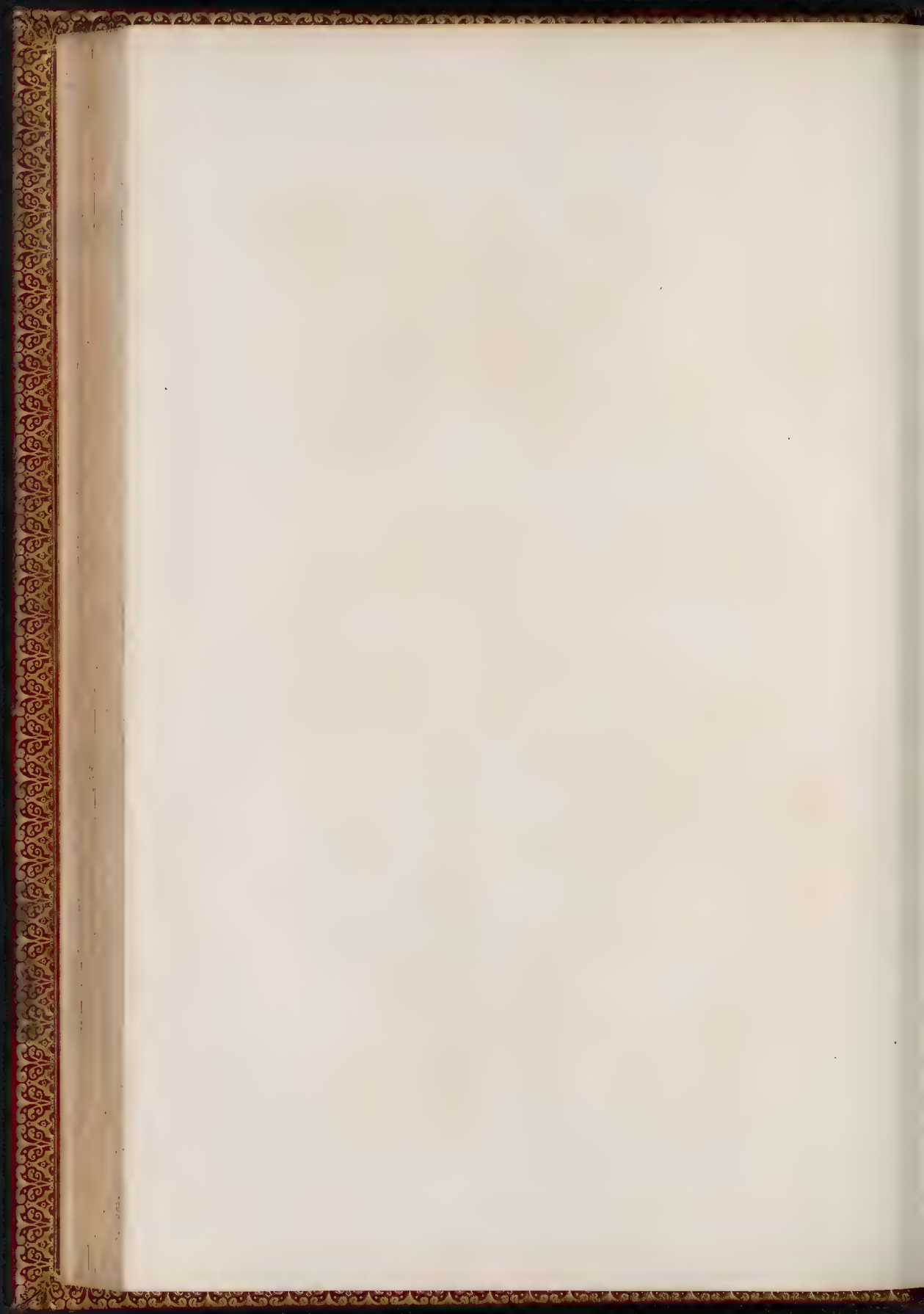




The Landing of the British Troops at the Harbour of the Valley of the Nile



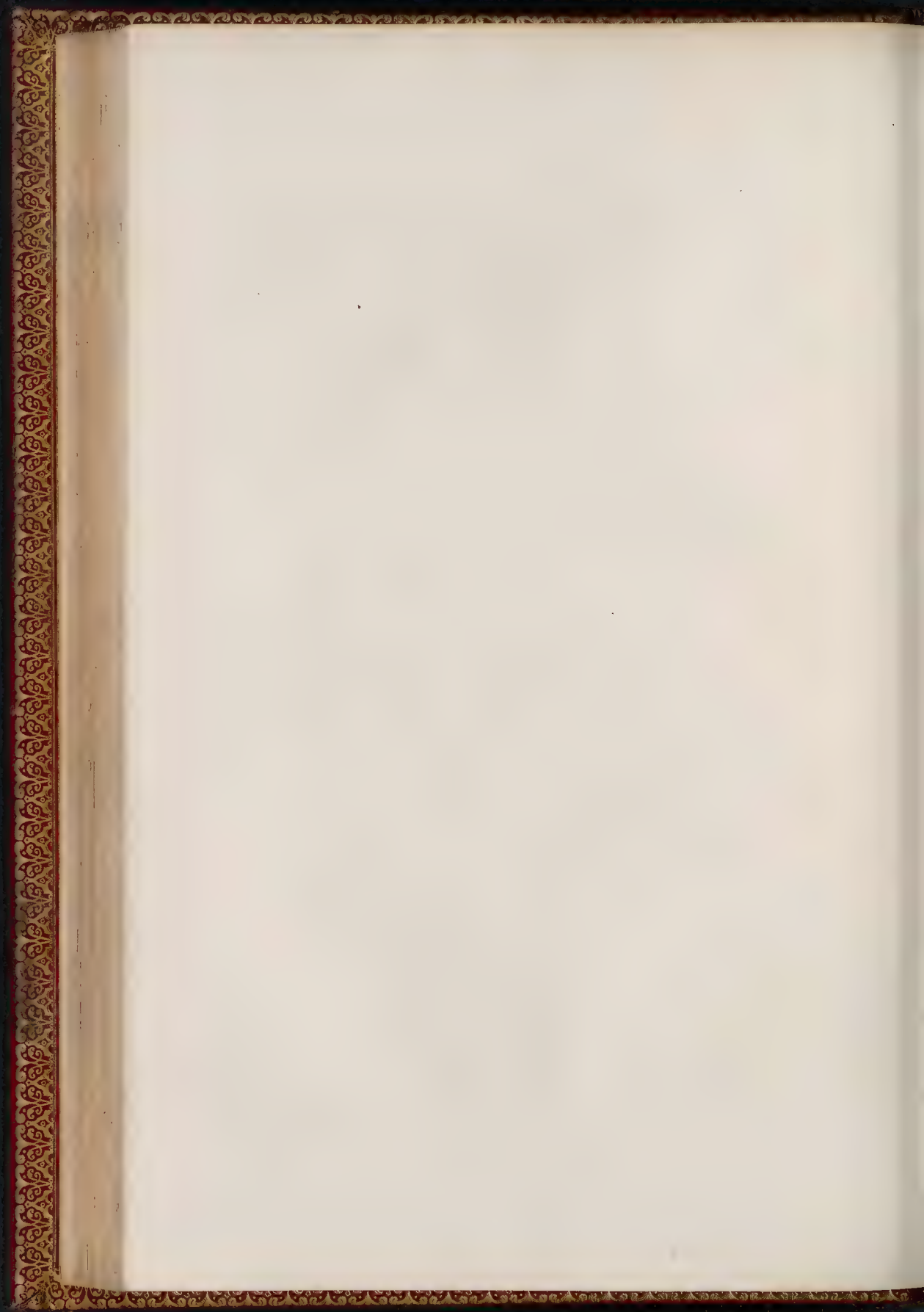






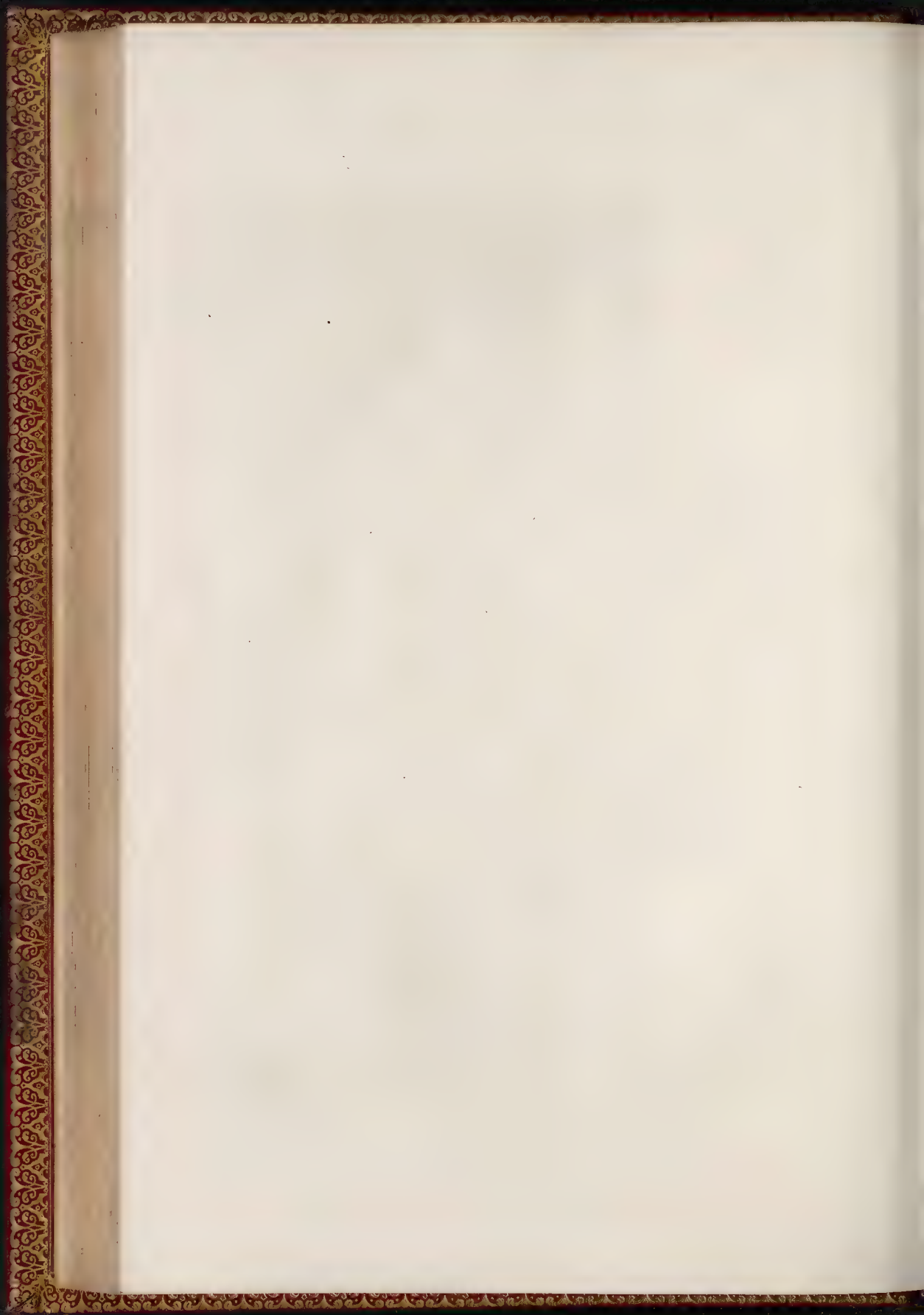


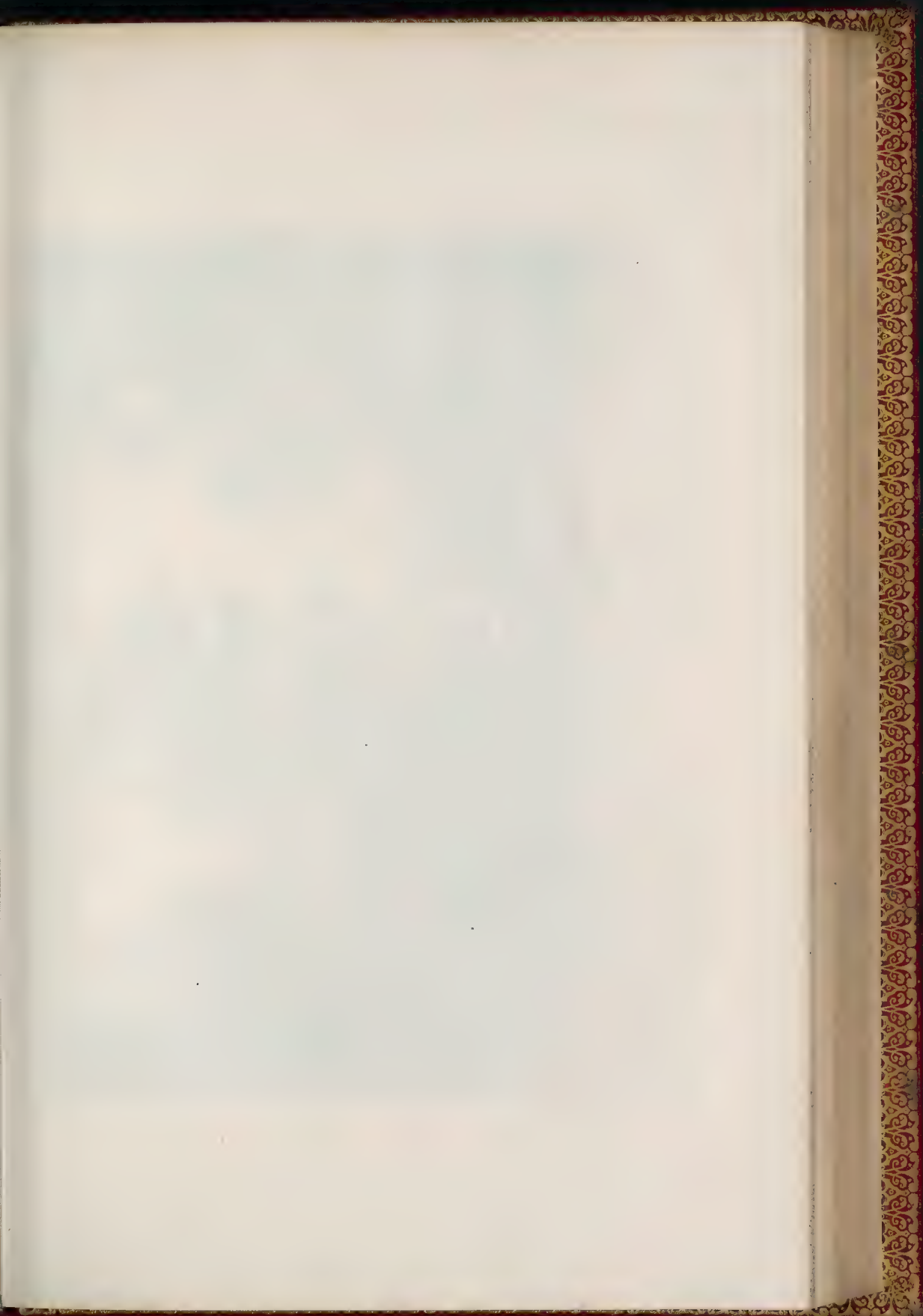


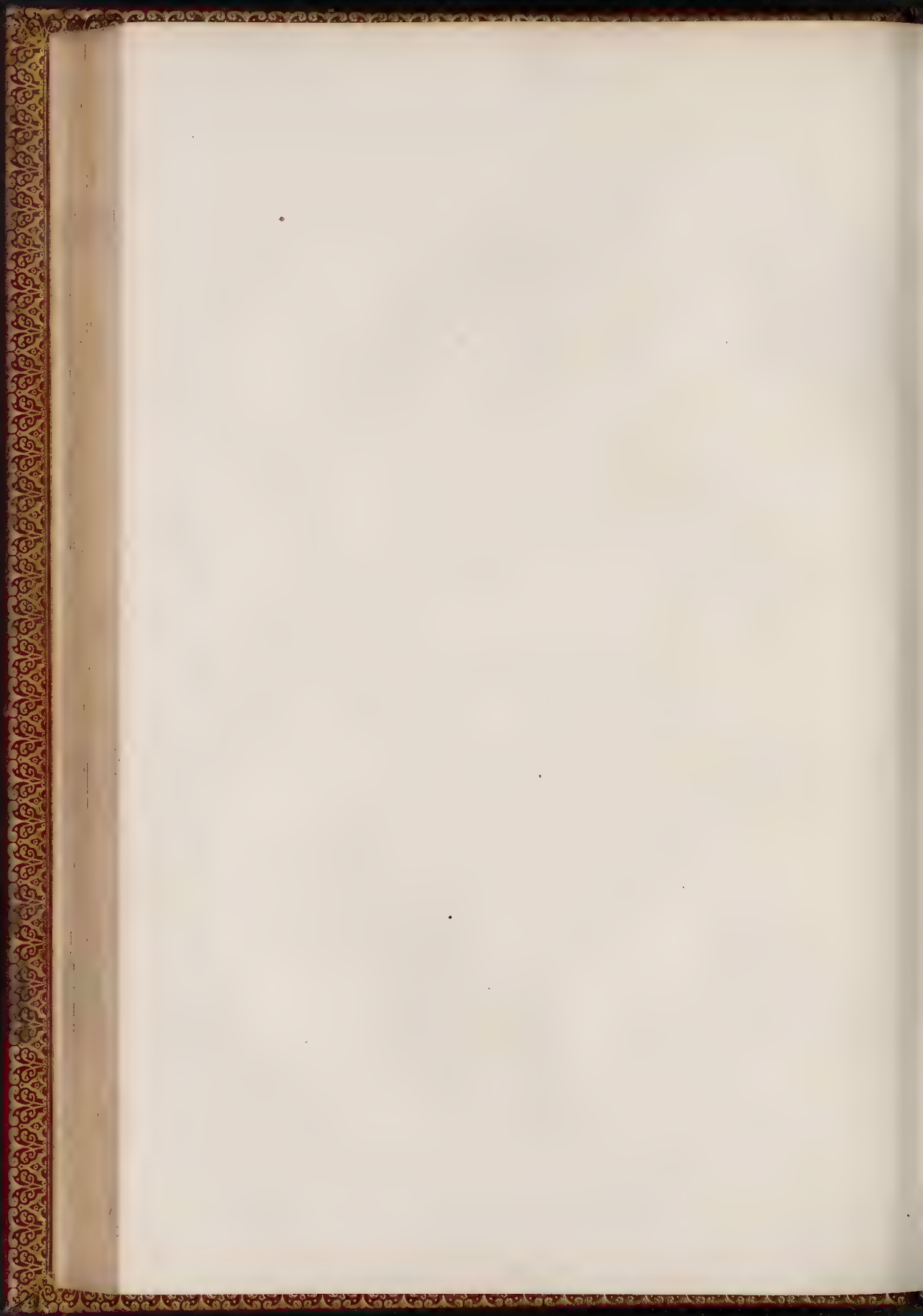




Feb. 26. 1854. Wrote the last volume, the 4th vol., & at the same time, the 4th vol. of the "Phil. Mag. & Lead."



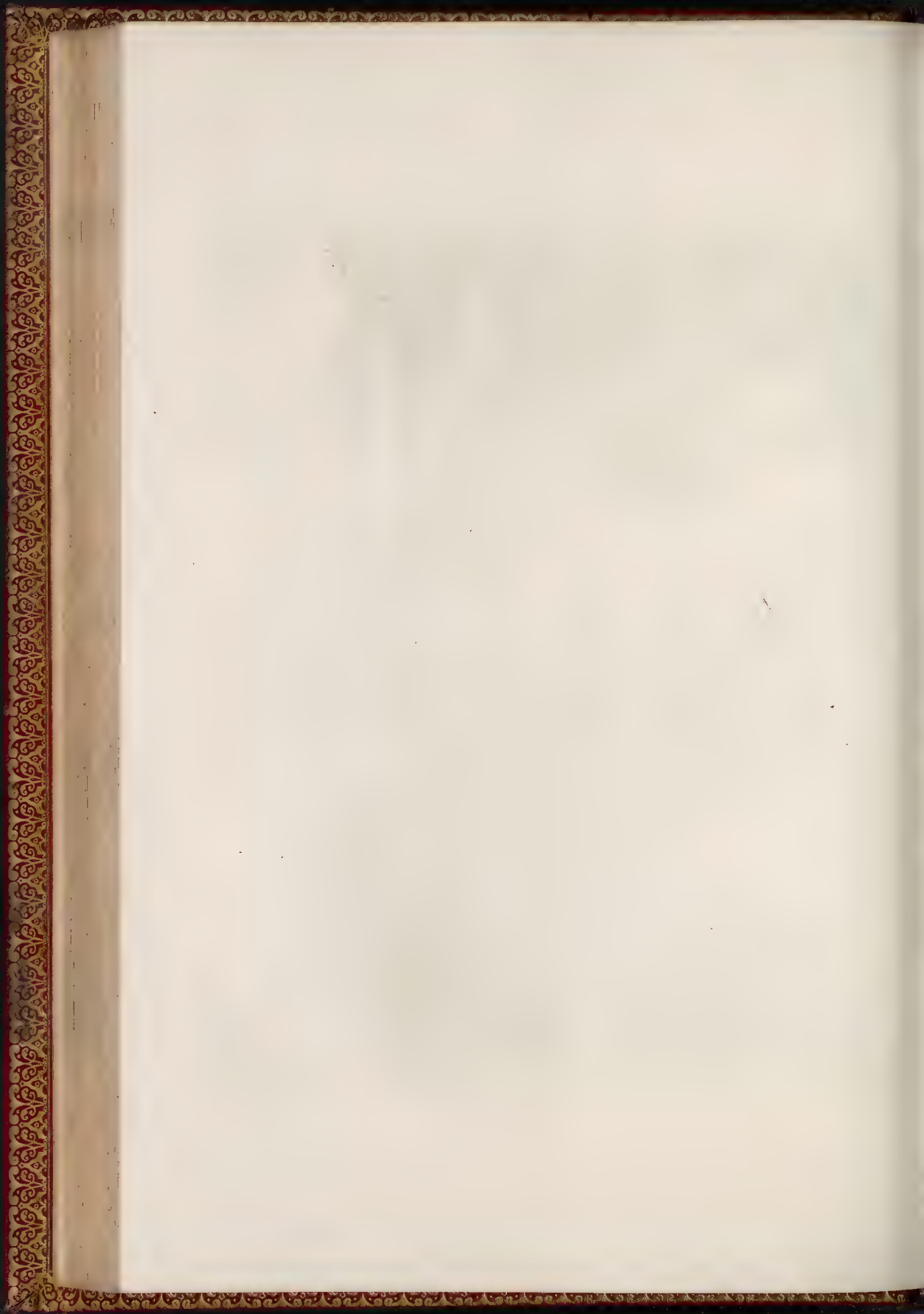


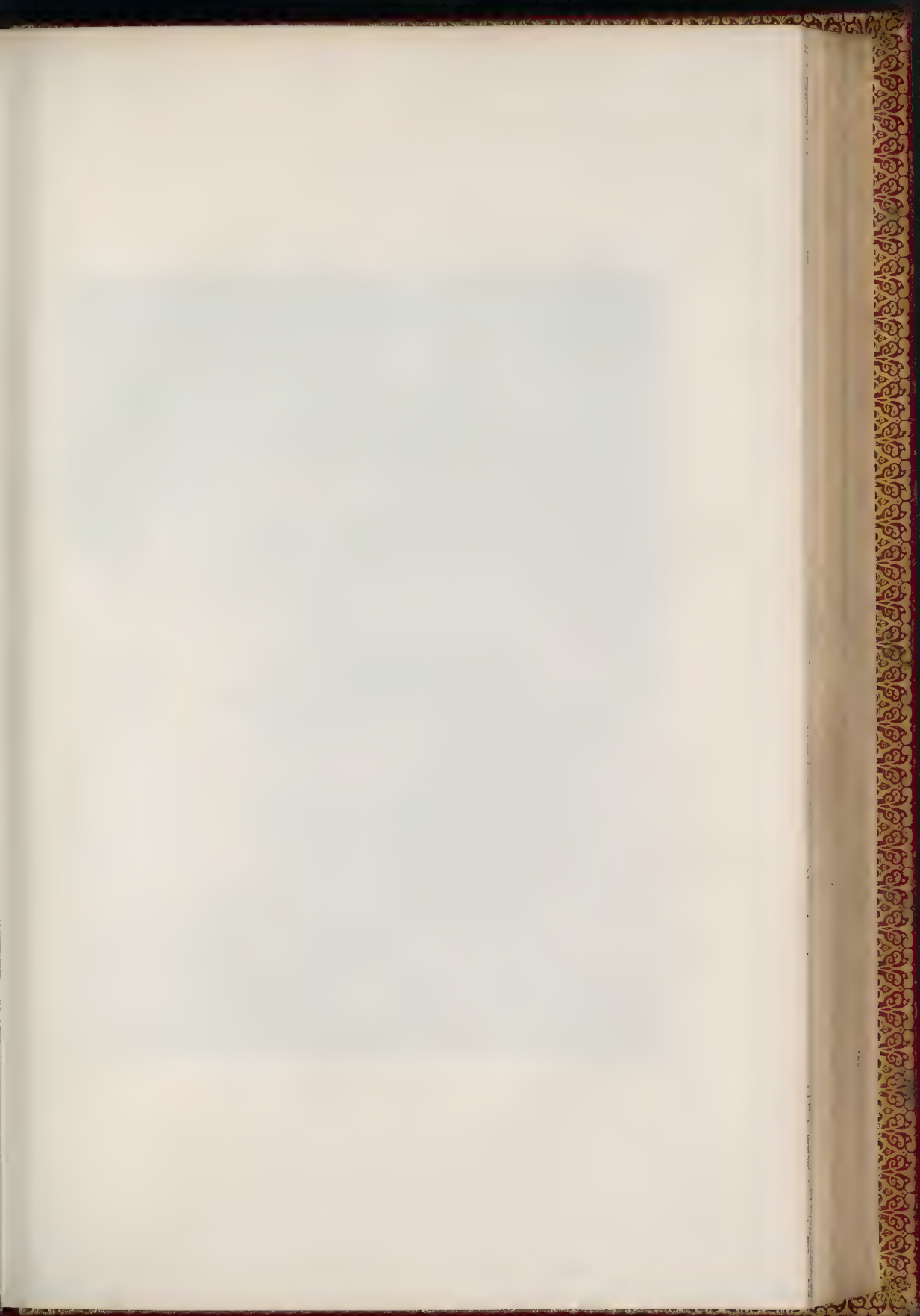


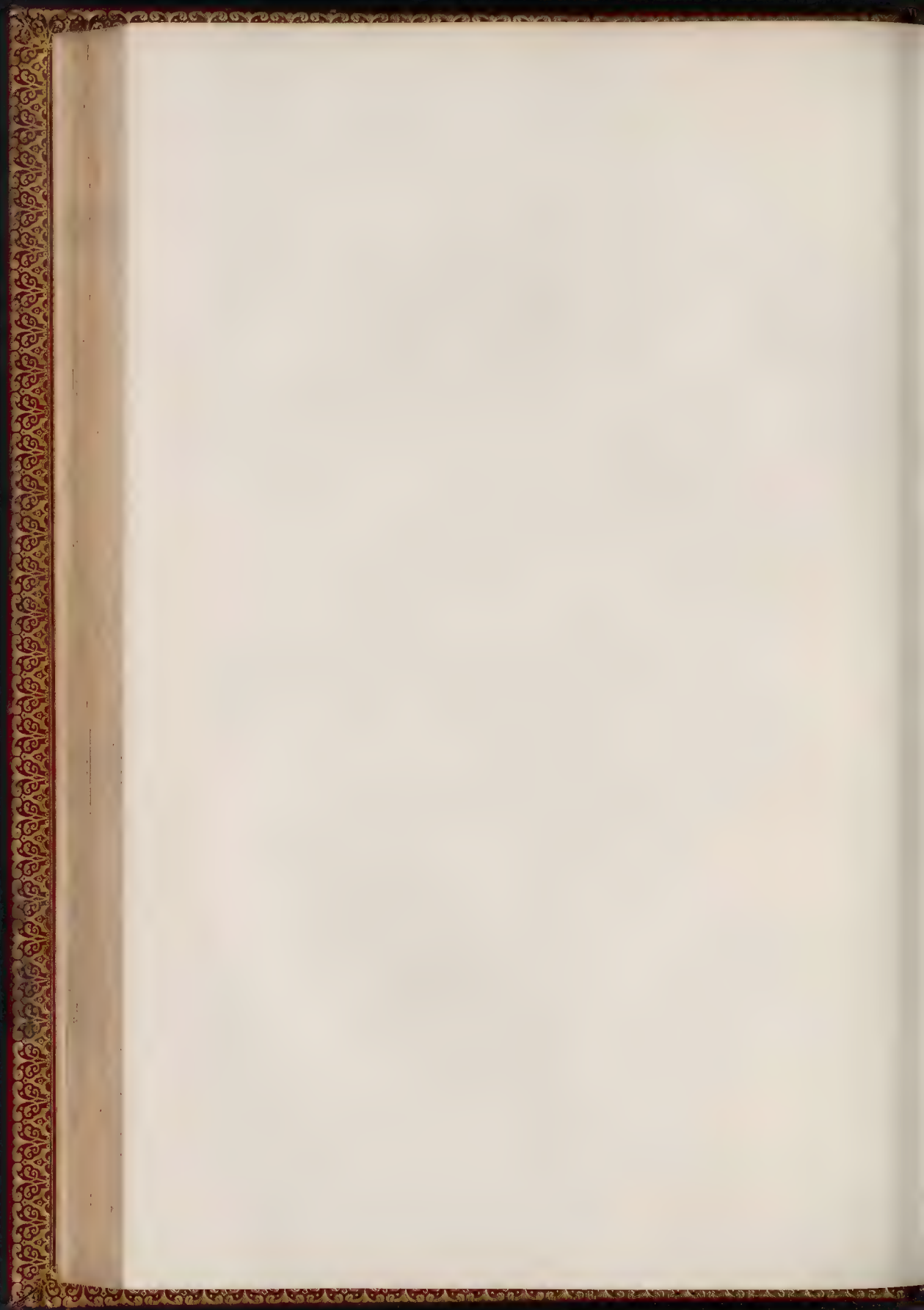


View of the River, from the Pavilion, at the Japanese Gallery, Pitt-Rivers Collection.

2. River, from the Pavilion.







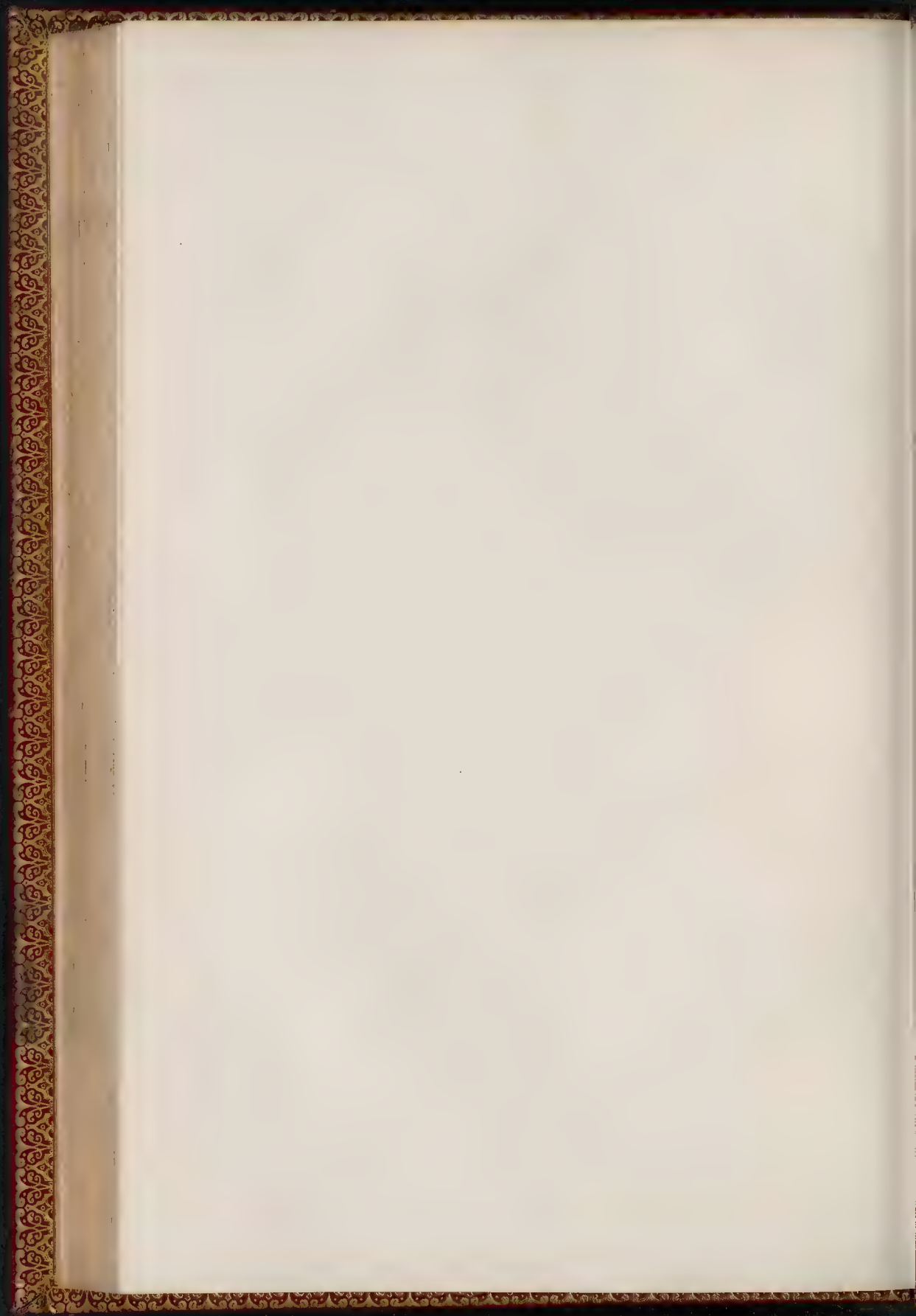


Amelia 1877

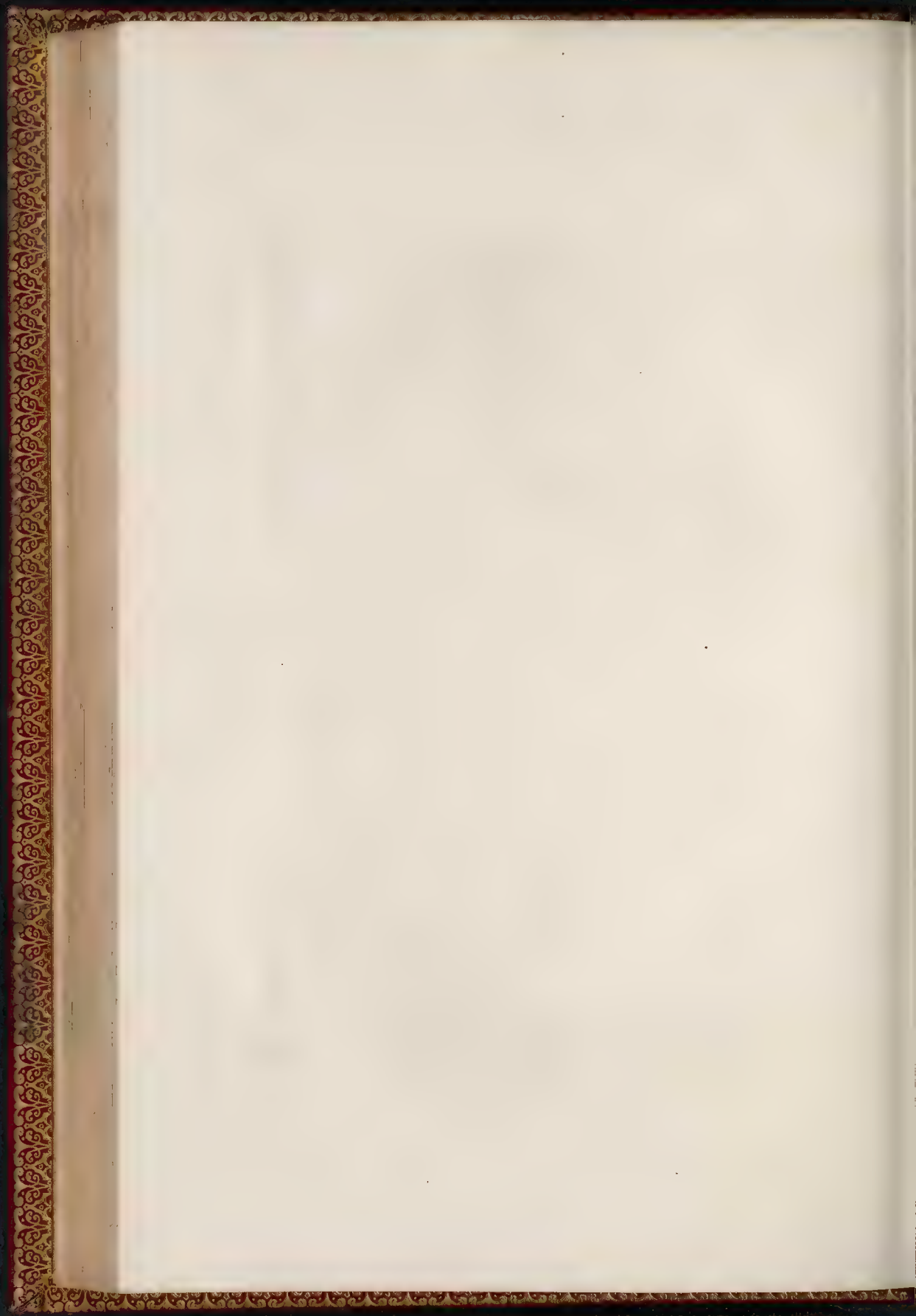
1877

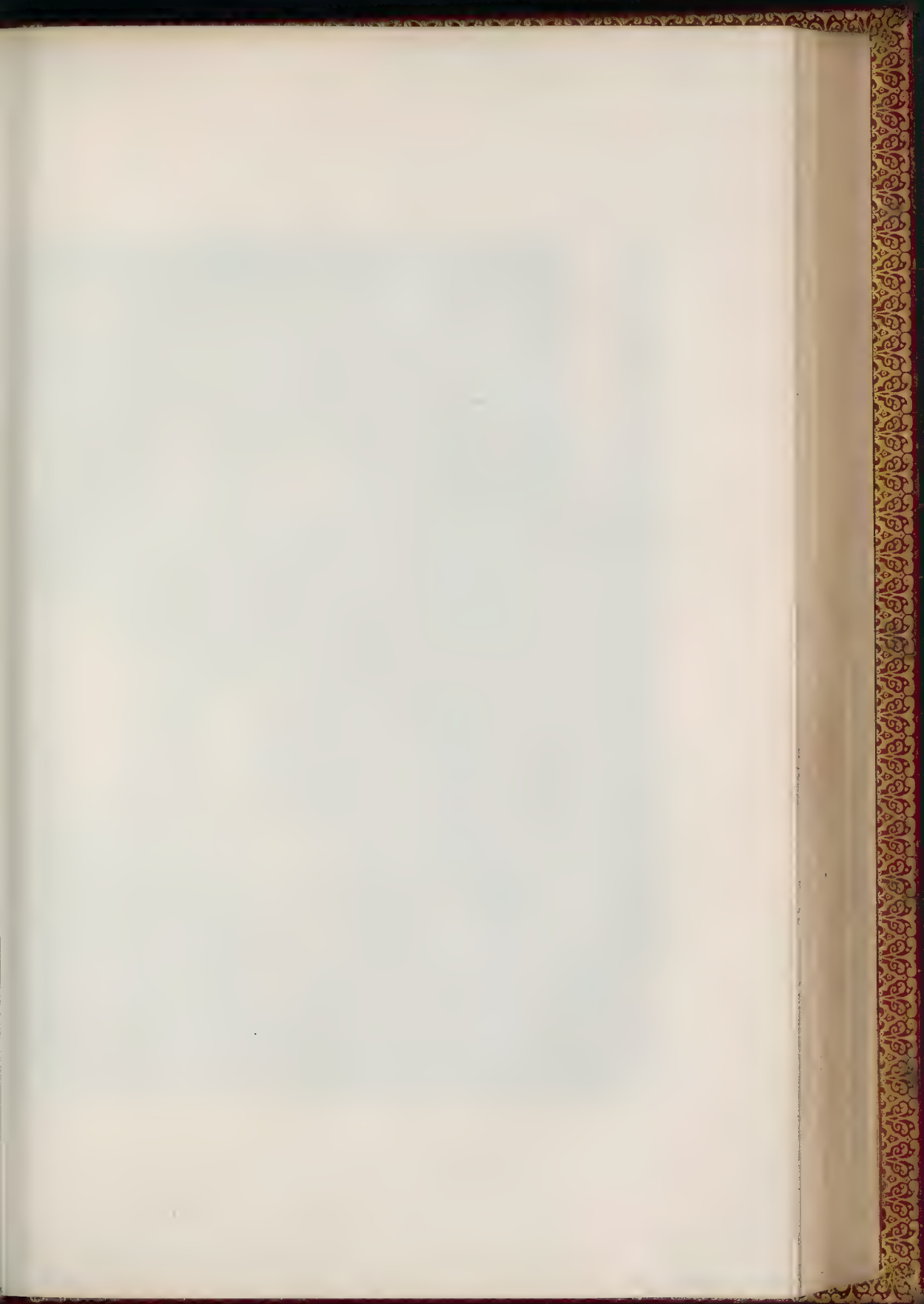
Printed and Published by the Government, at the War Office, London.

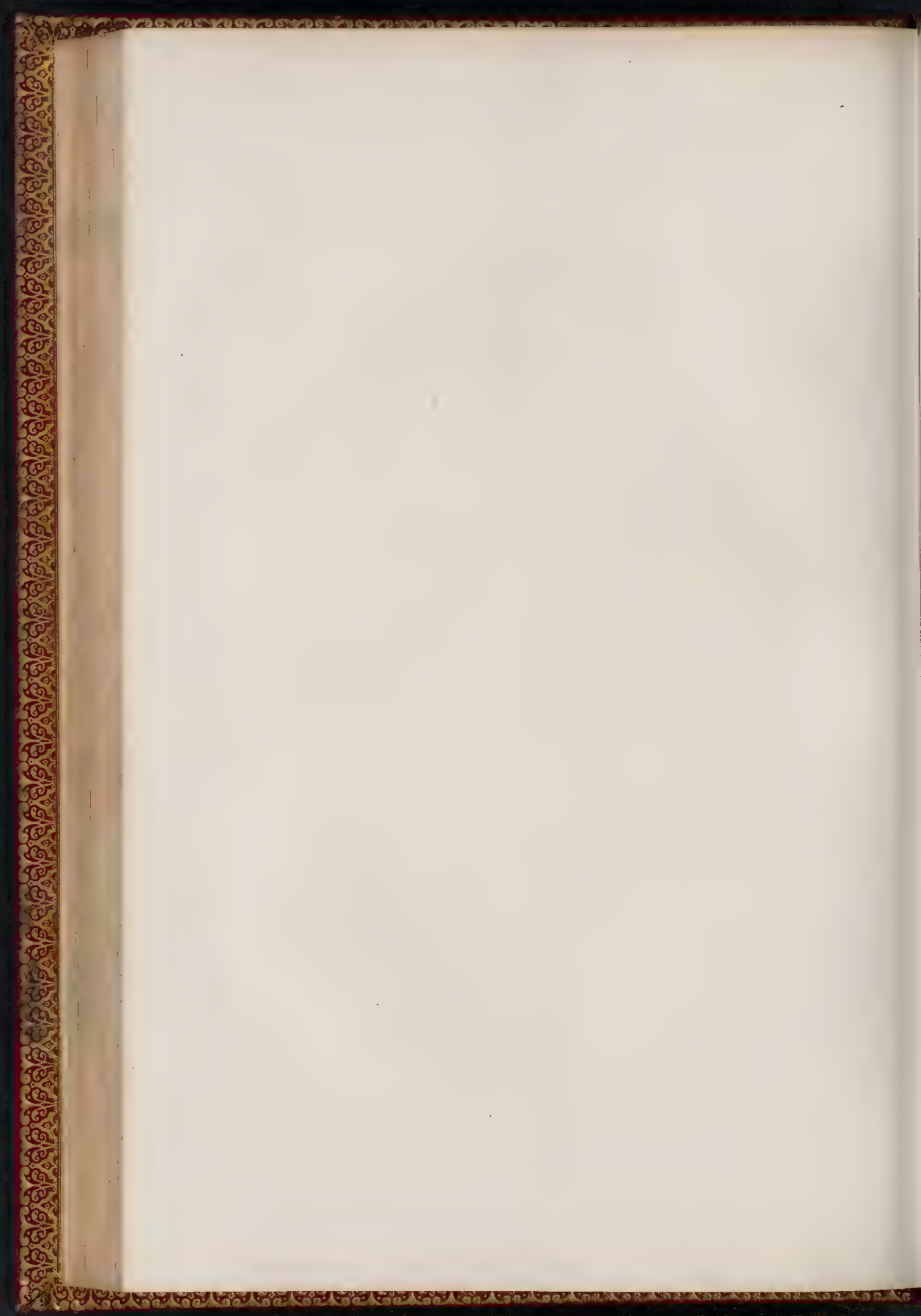




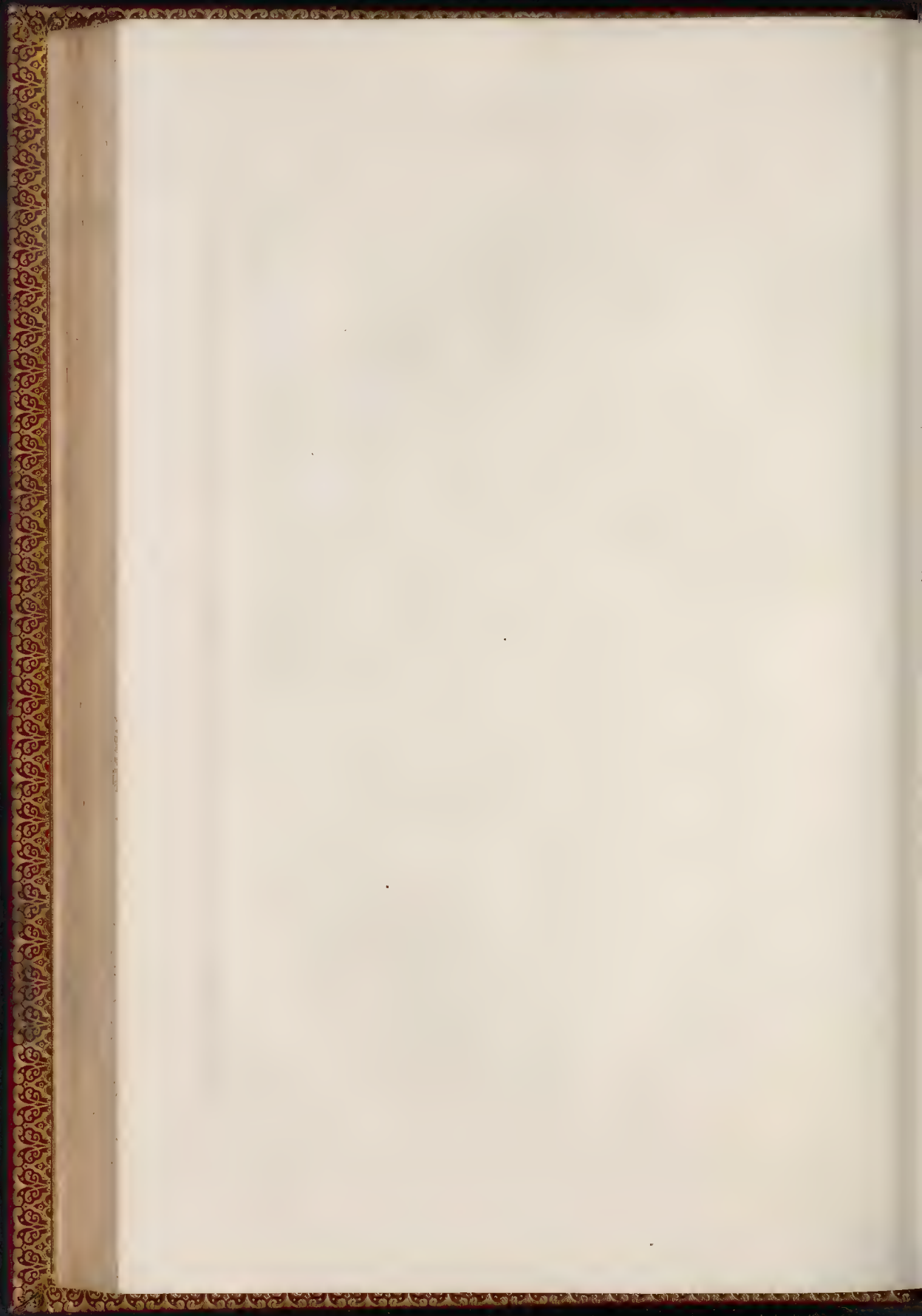


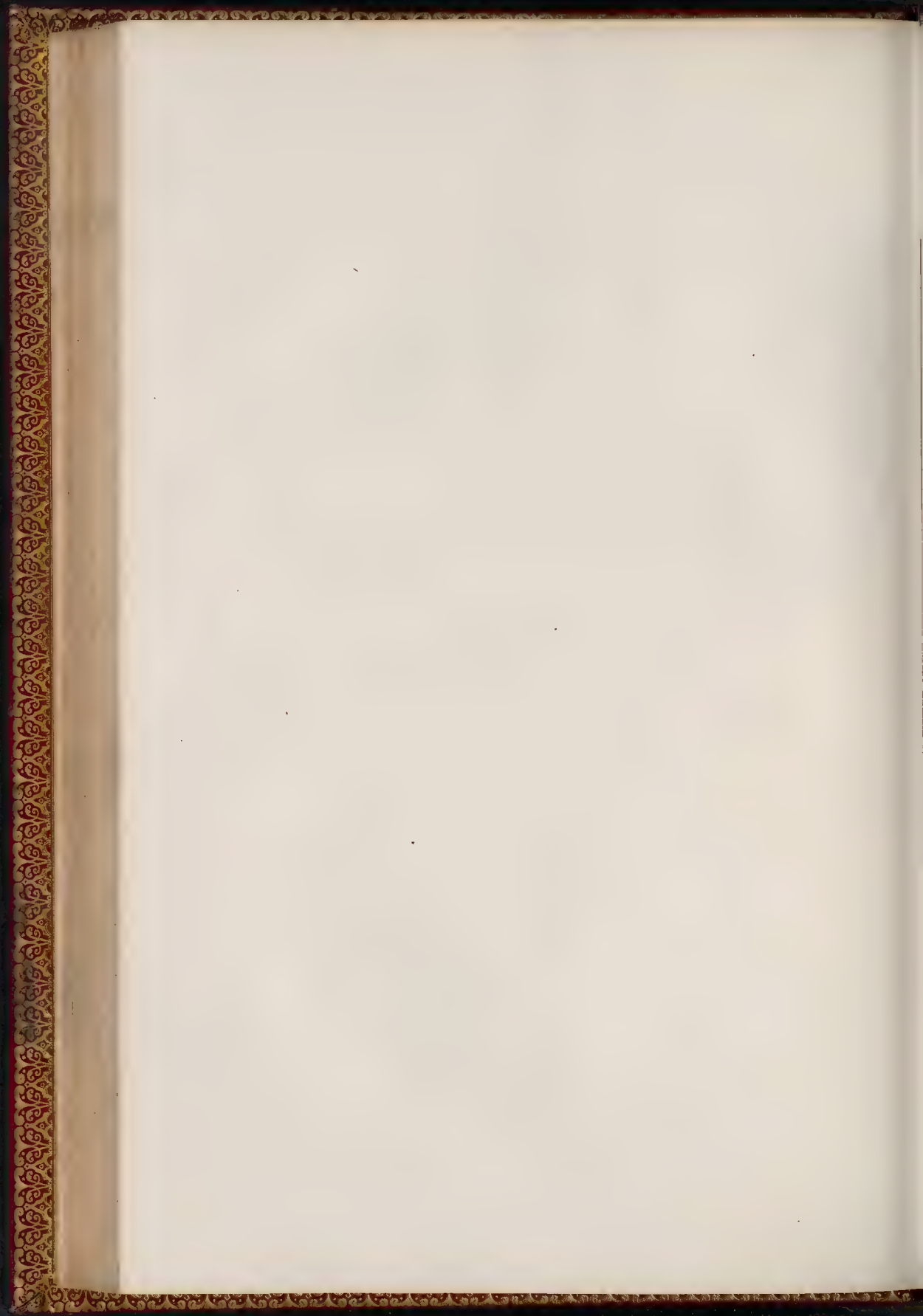






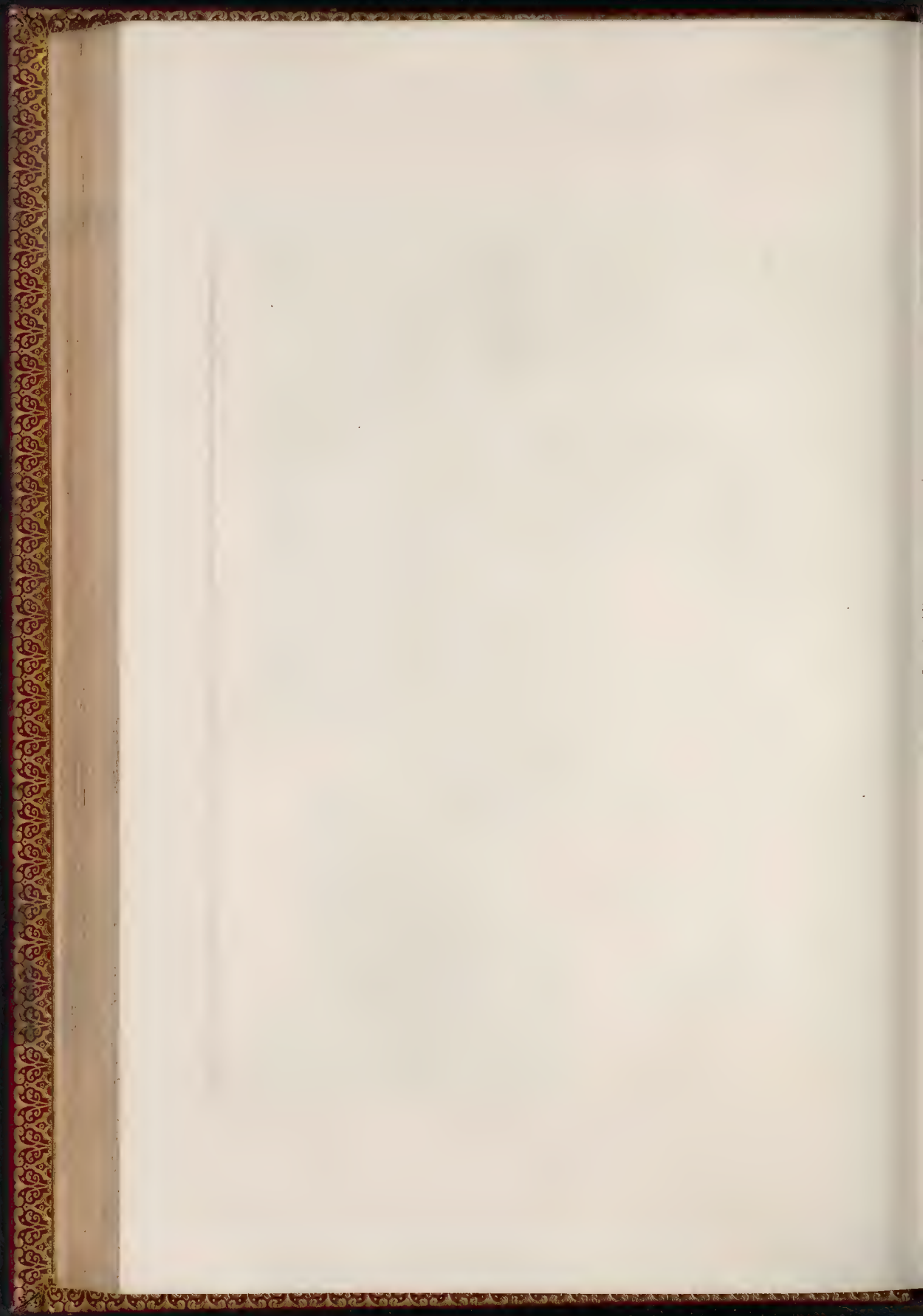


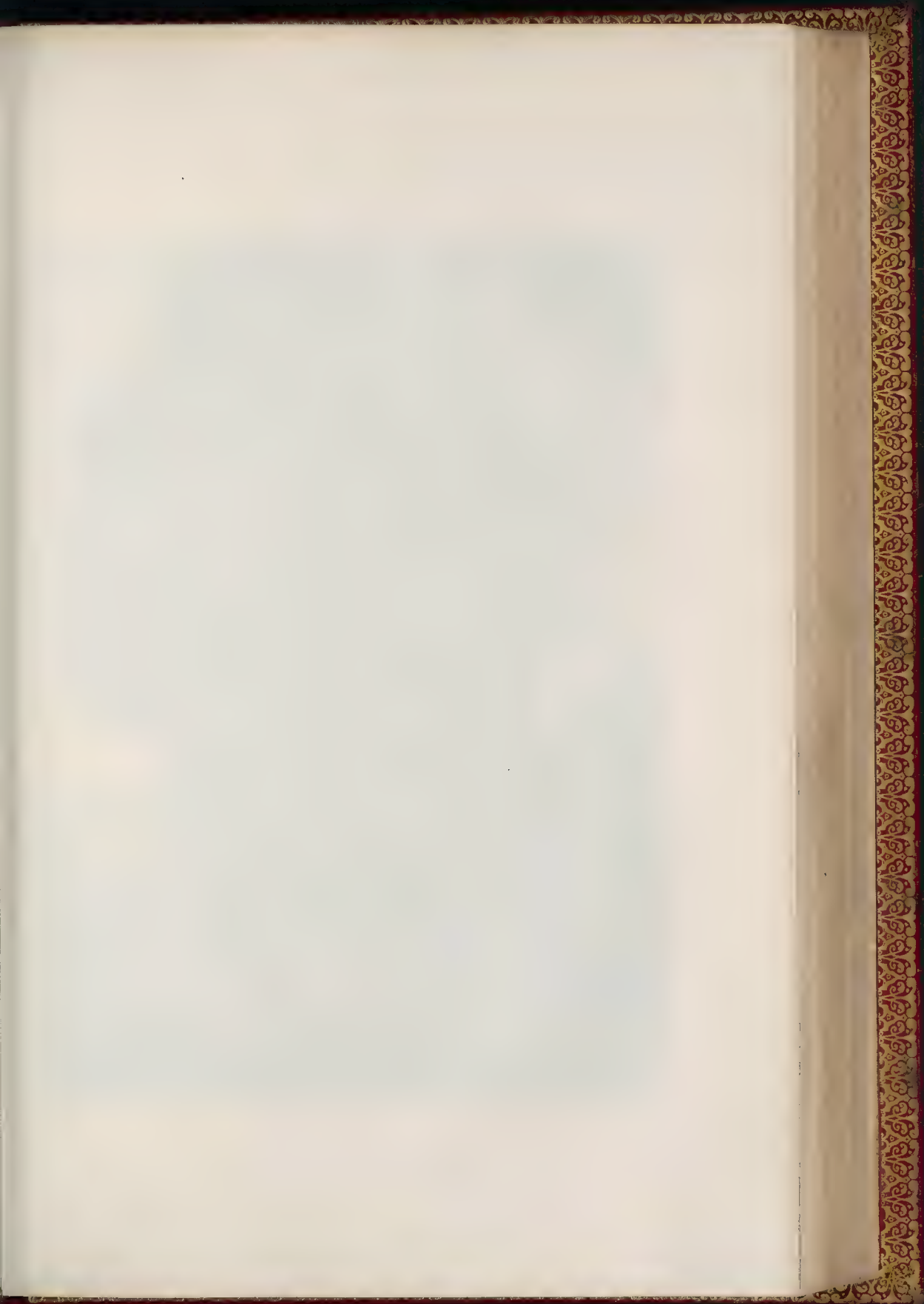


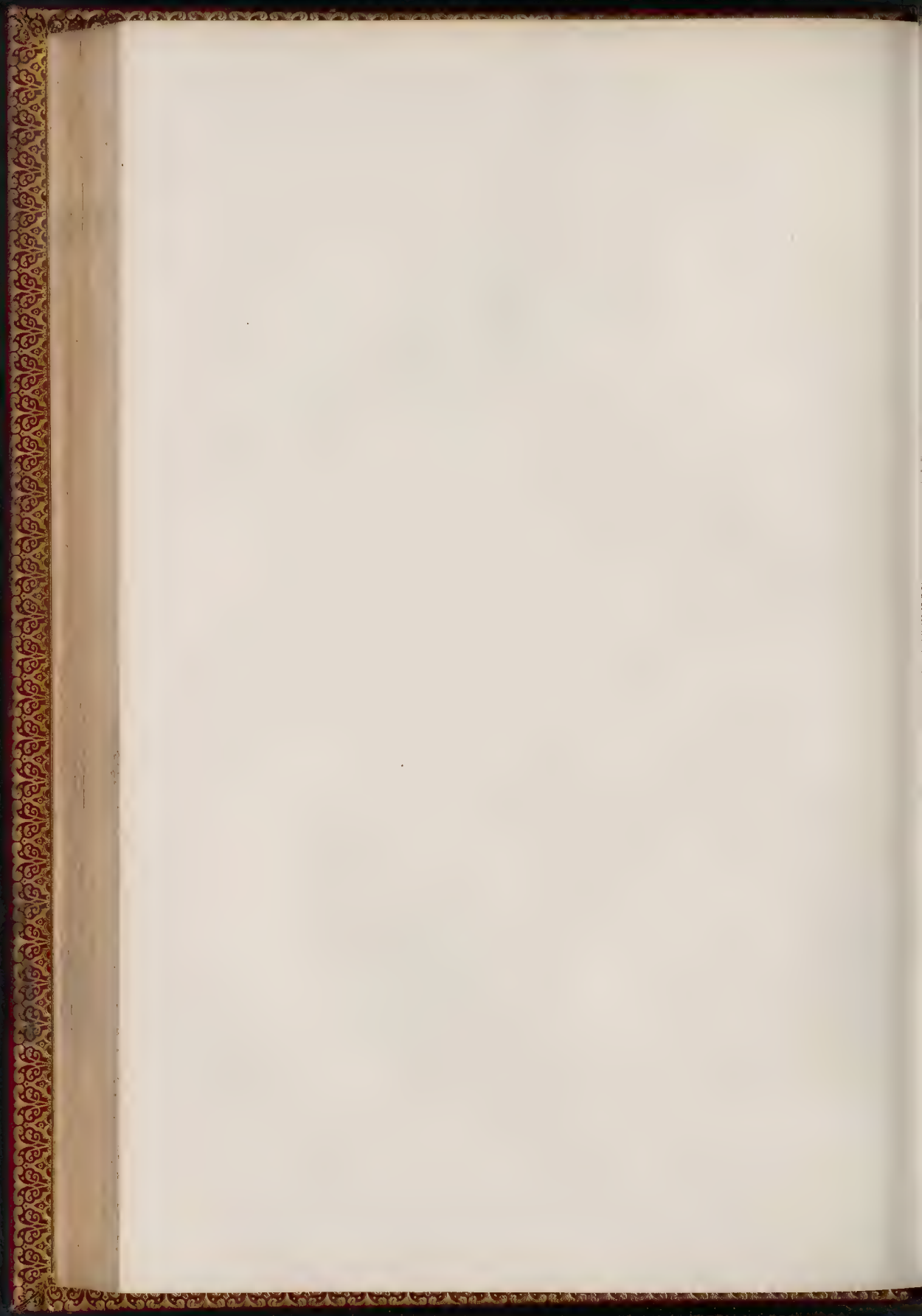




The Shepherd and his Flock, from the 'Fables of the Ancients' by J. B. de La Motte, 1765.

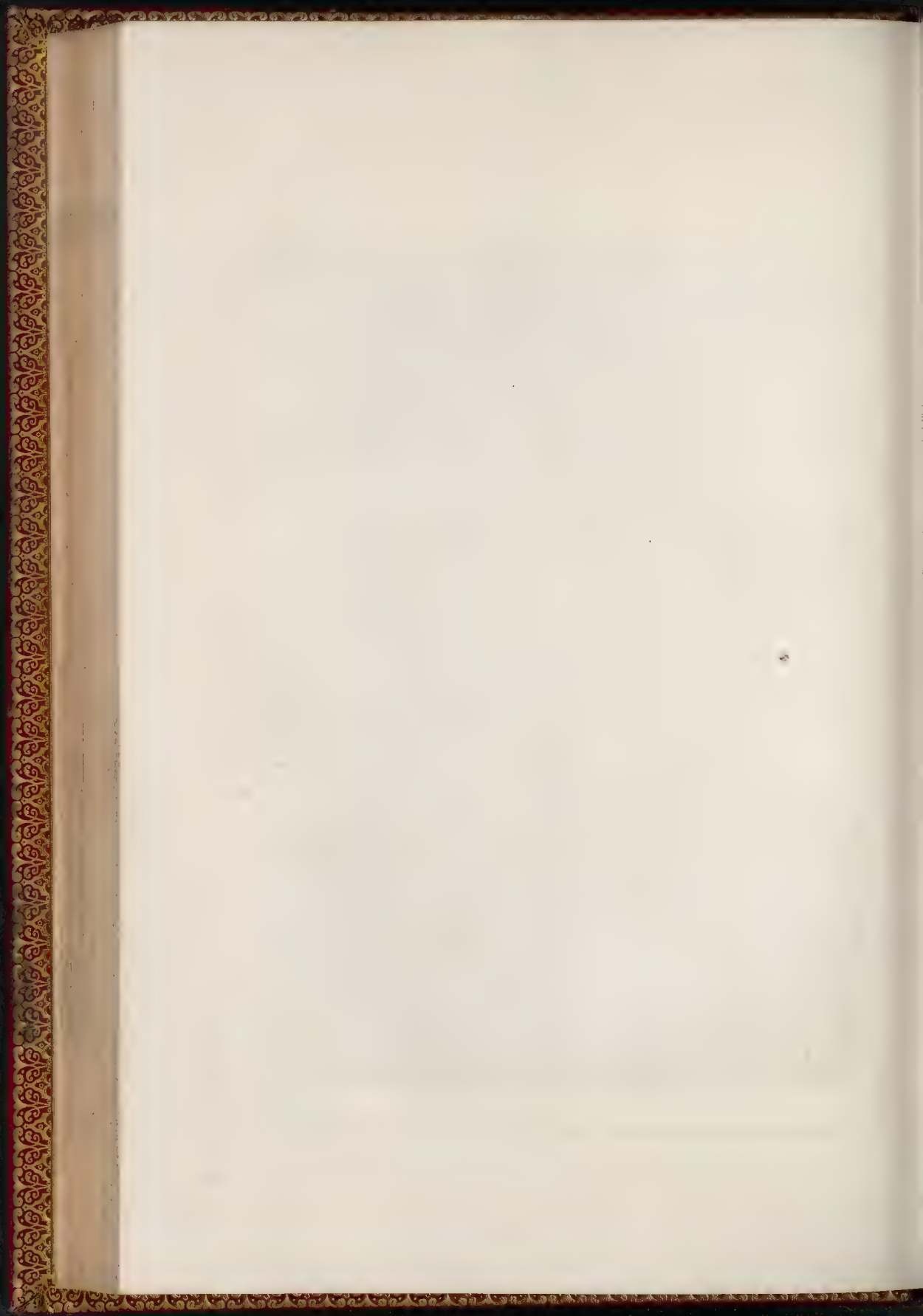






[illegible]

V. 368



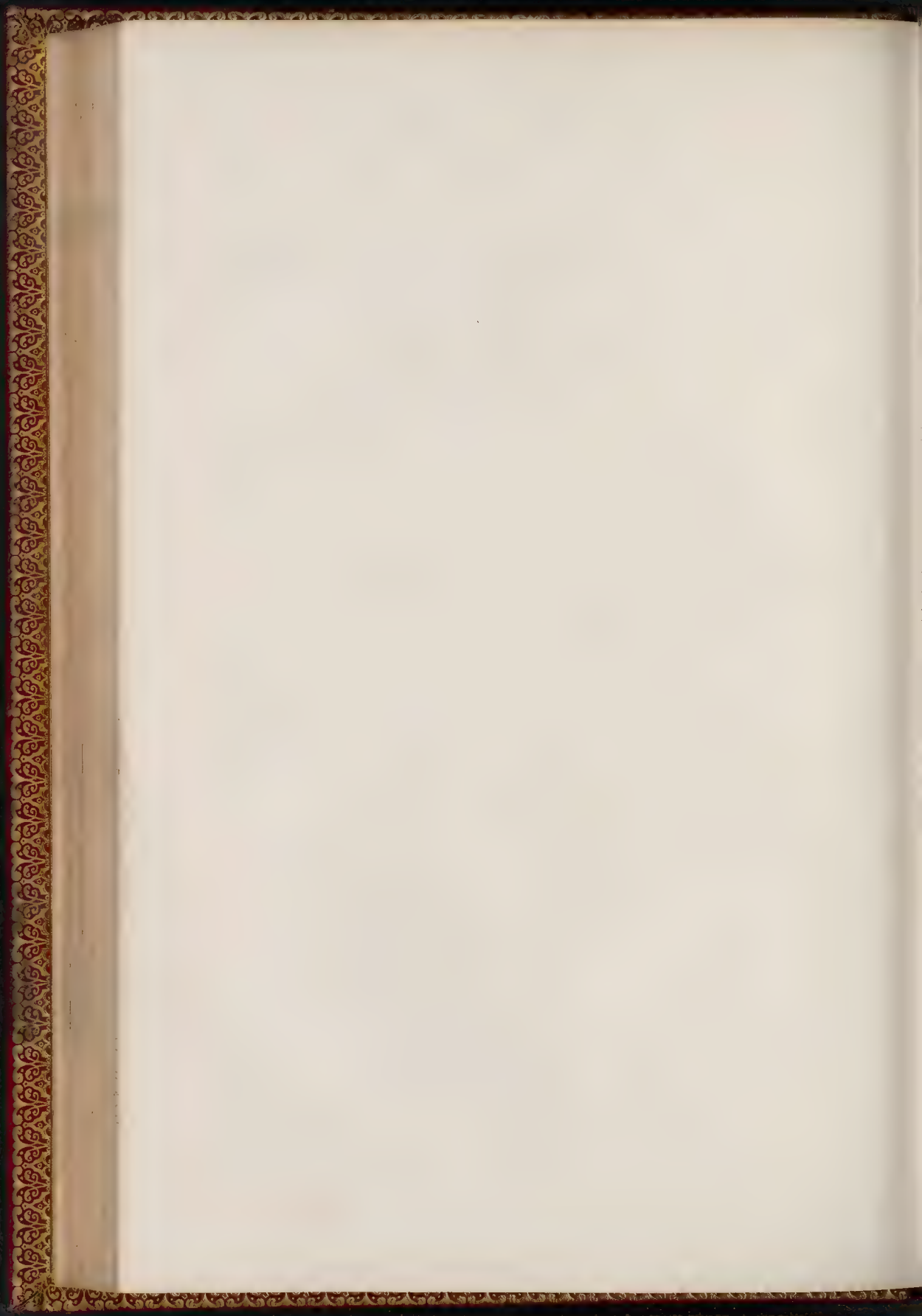
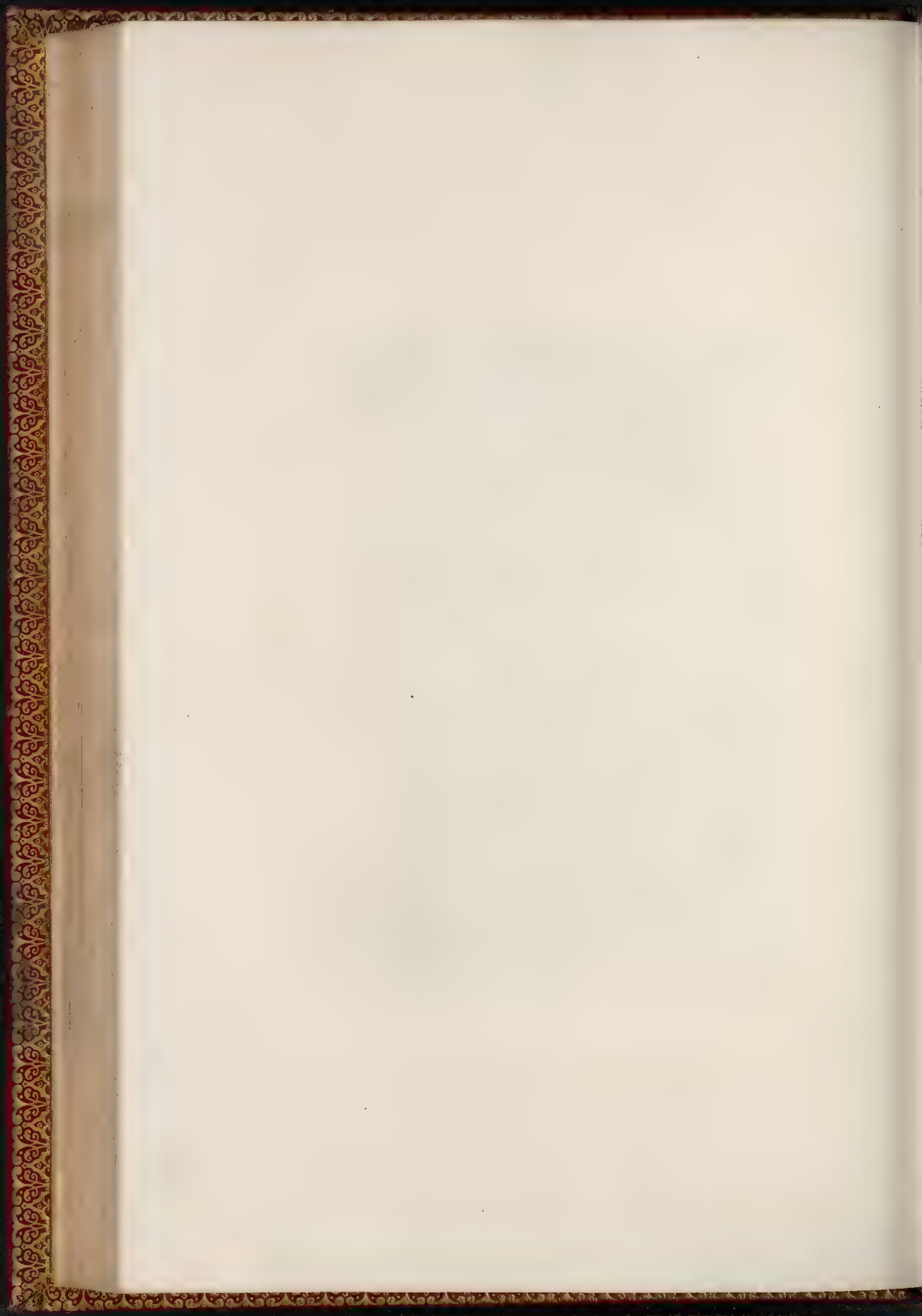
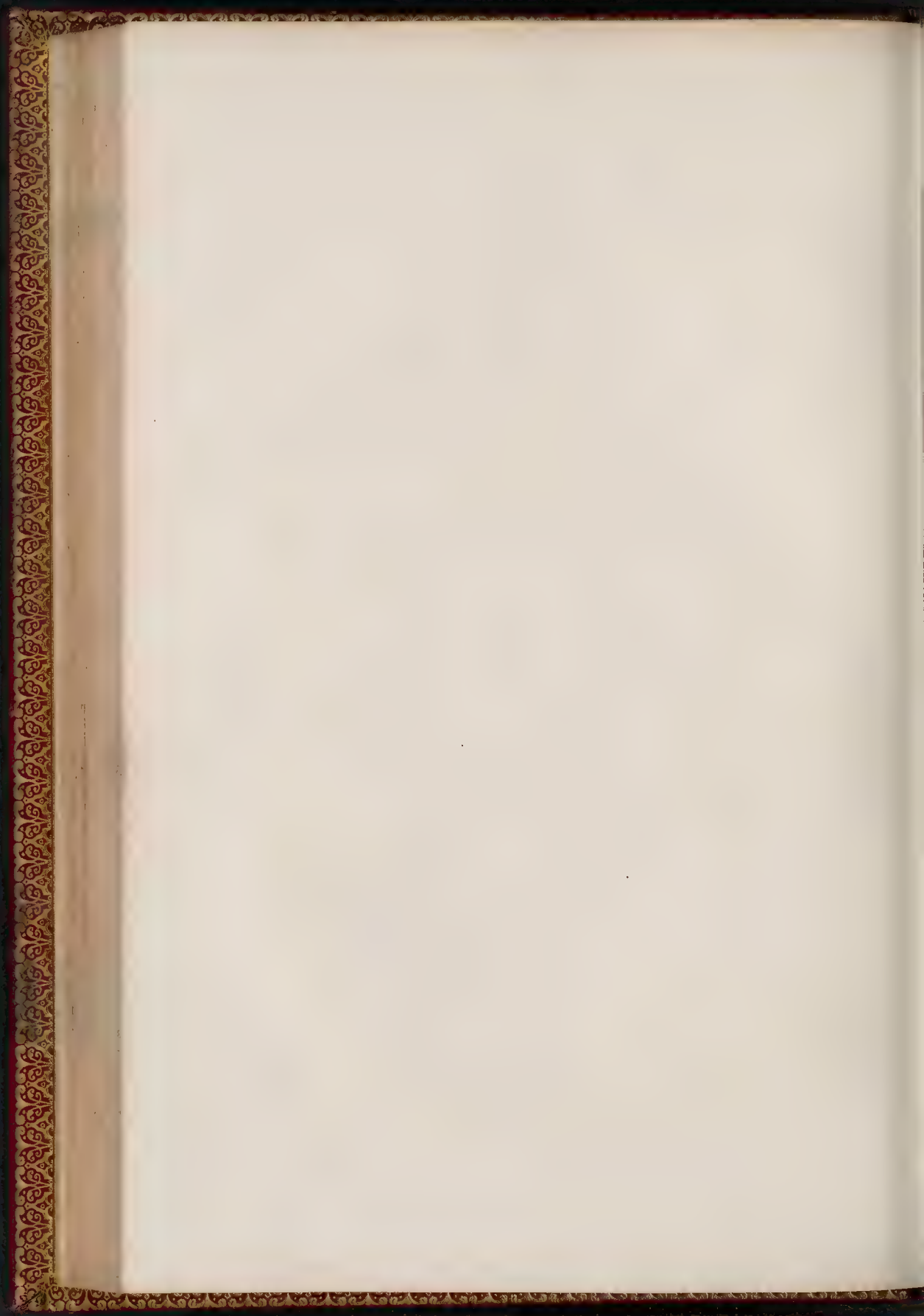




Fig. 1

Fig. 1. A view of the river, looking up the valley, from the bridge, towards the mountains.

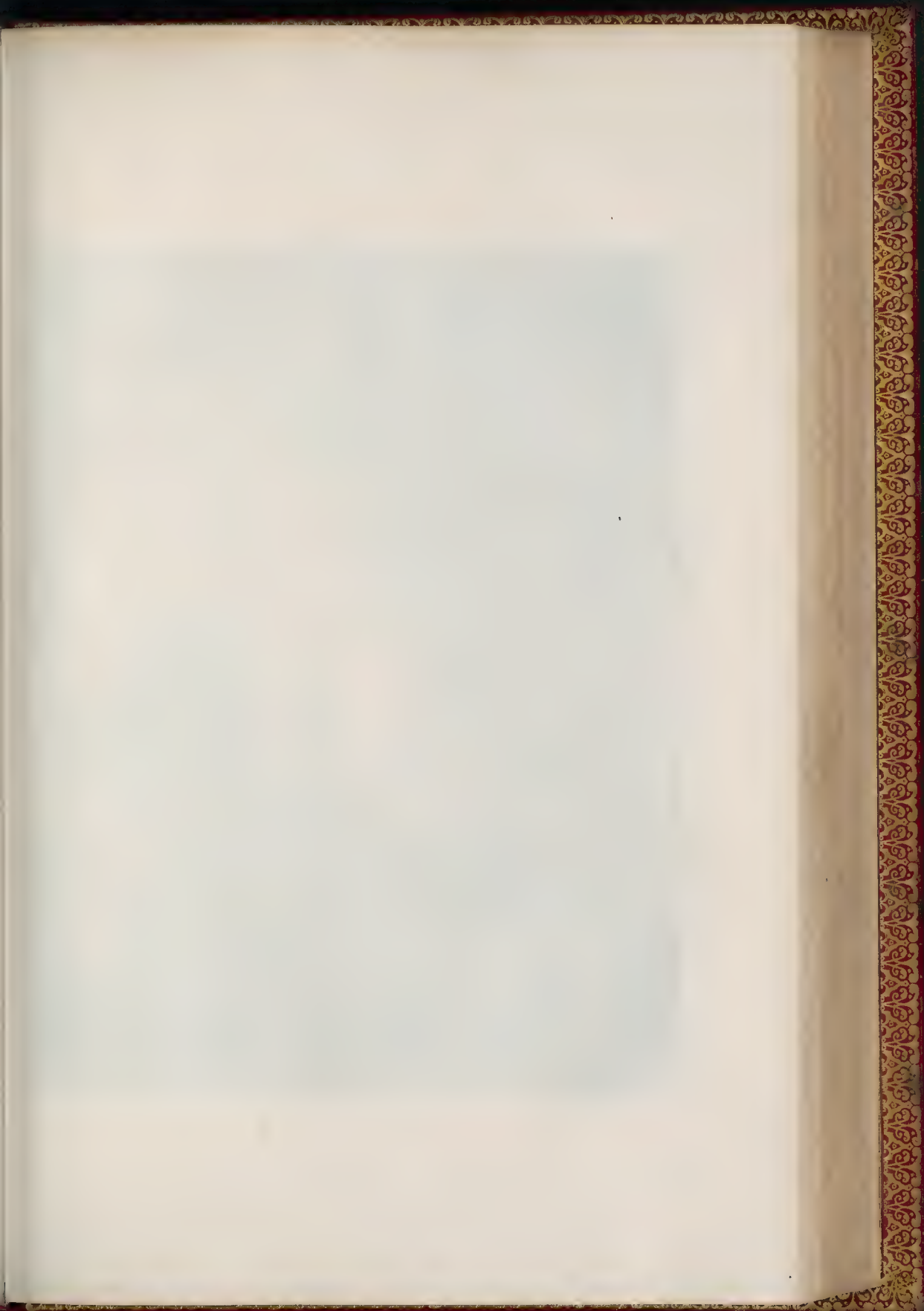


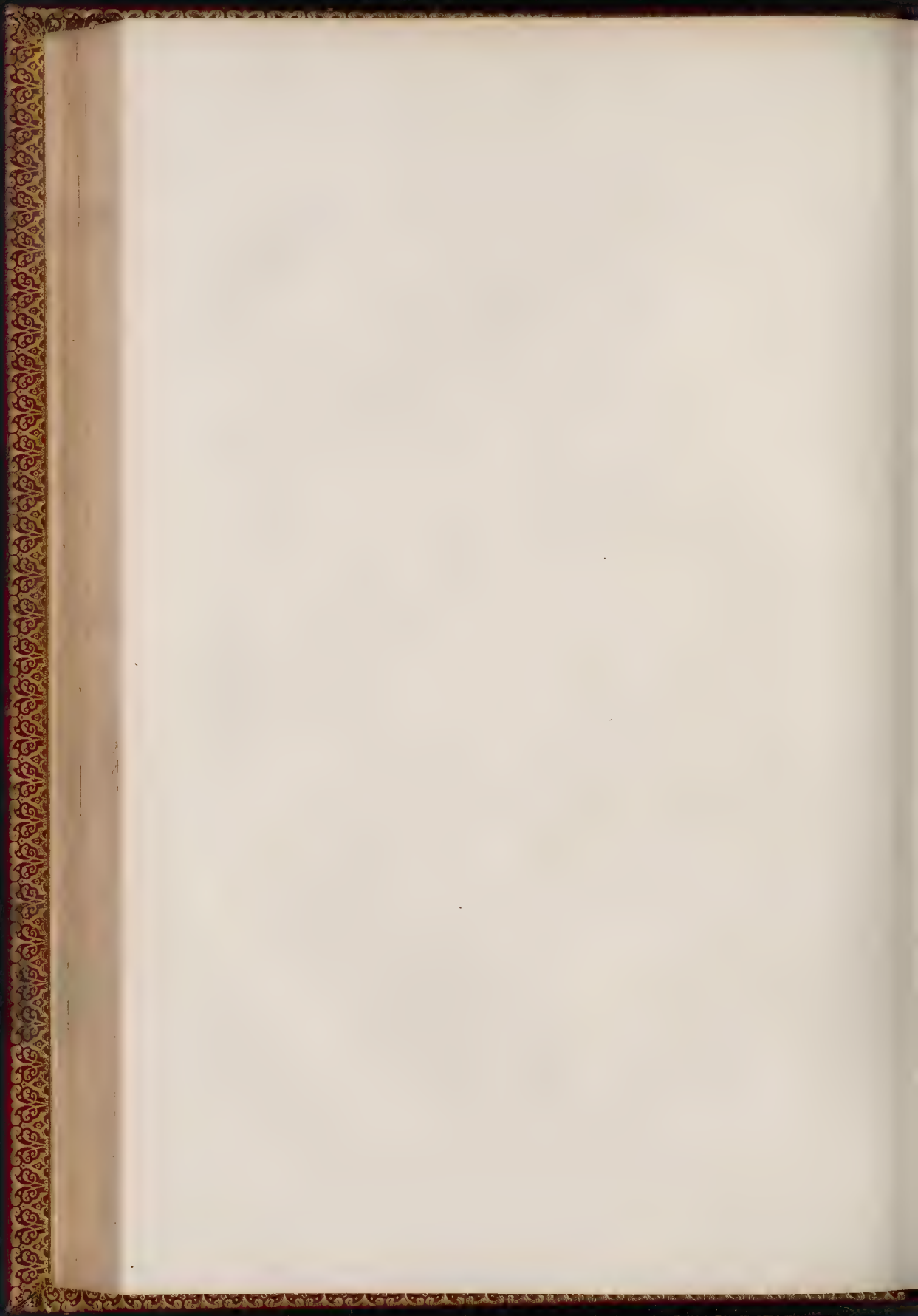




From a sketch by J. M. W. Turner, Esq. of the "Mediterranean Voyage, 1805" (London)

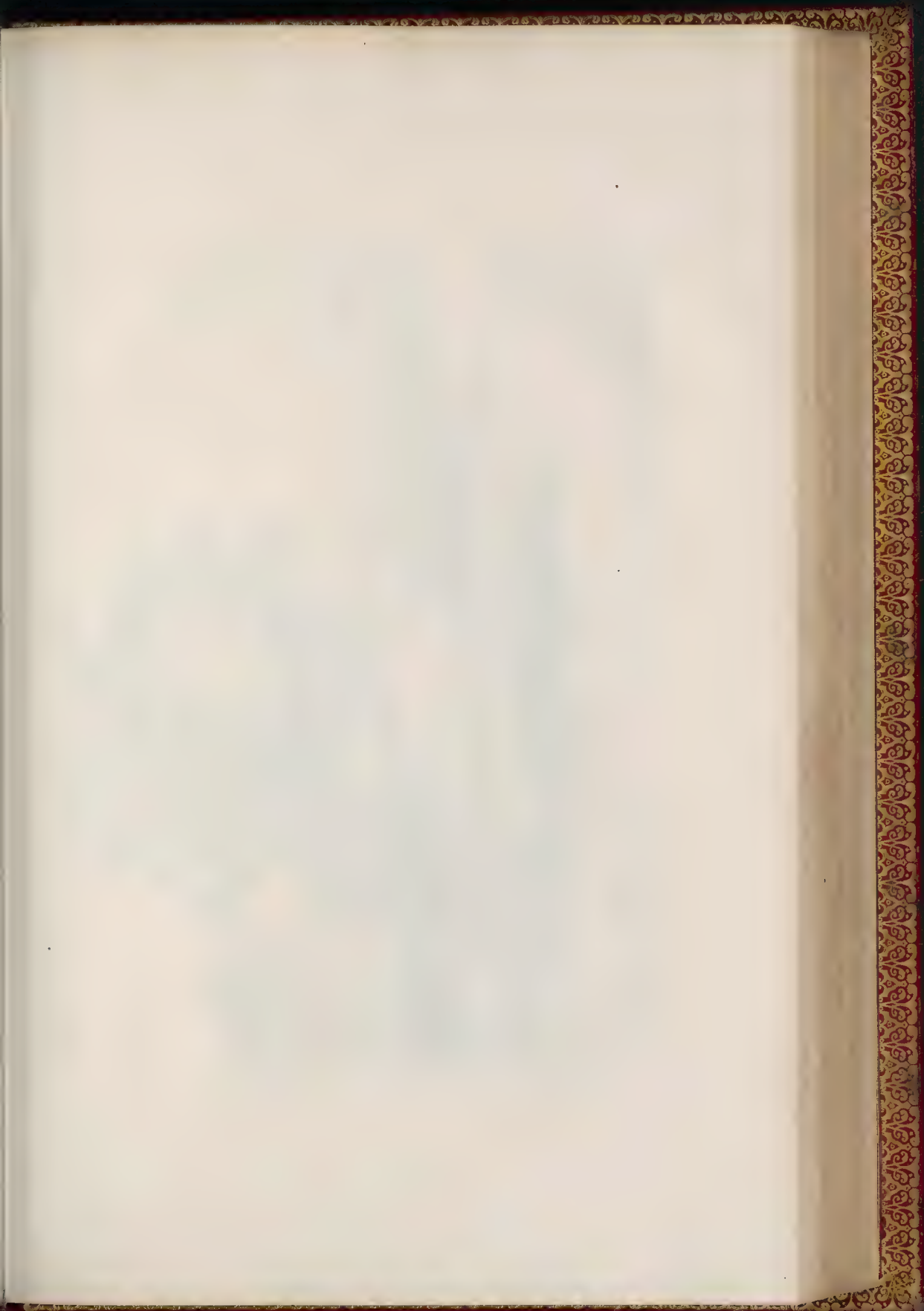


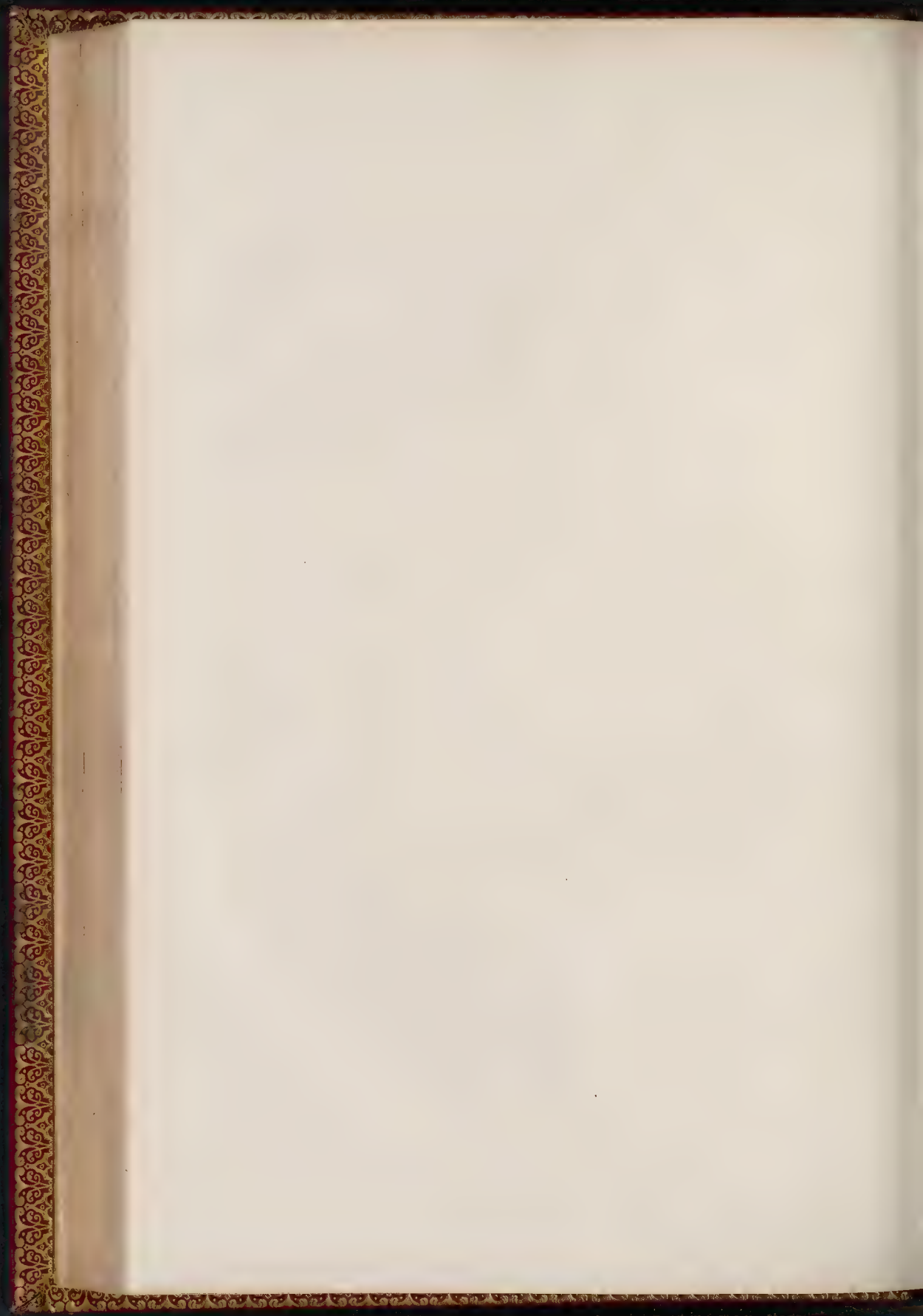




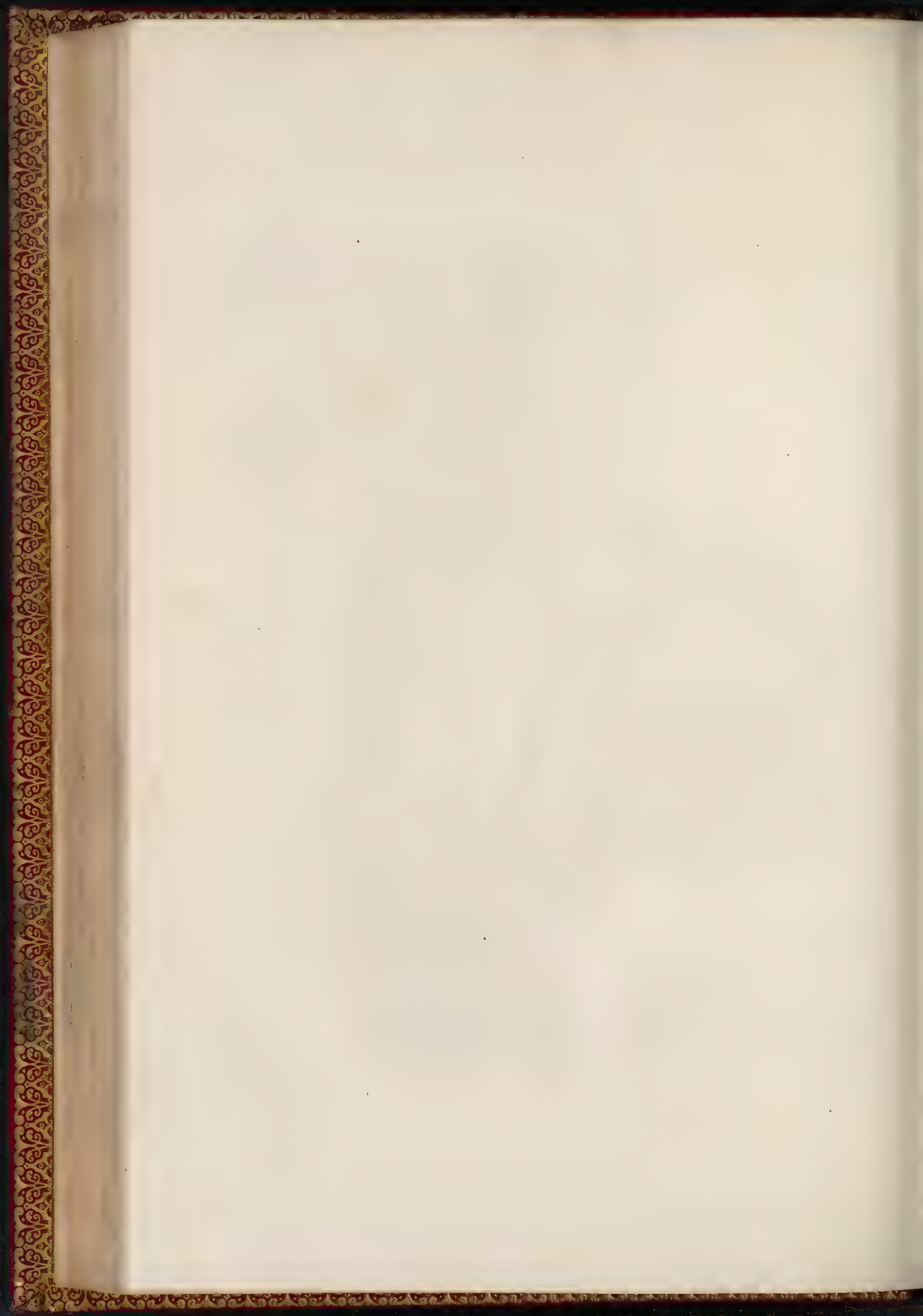


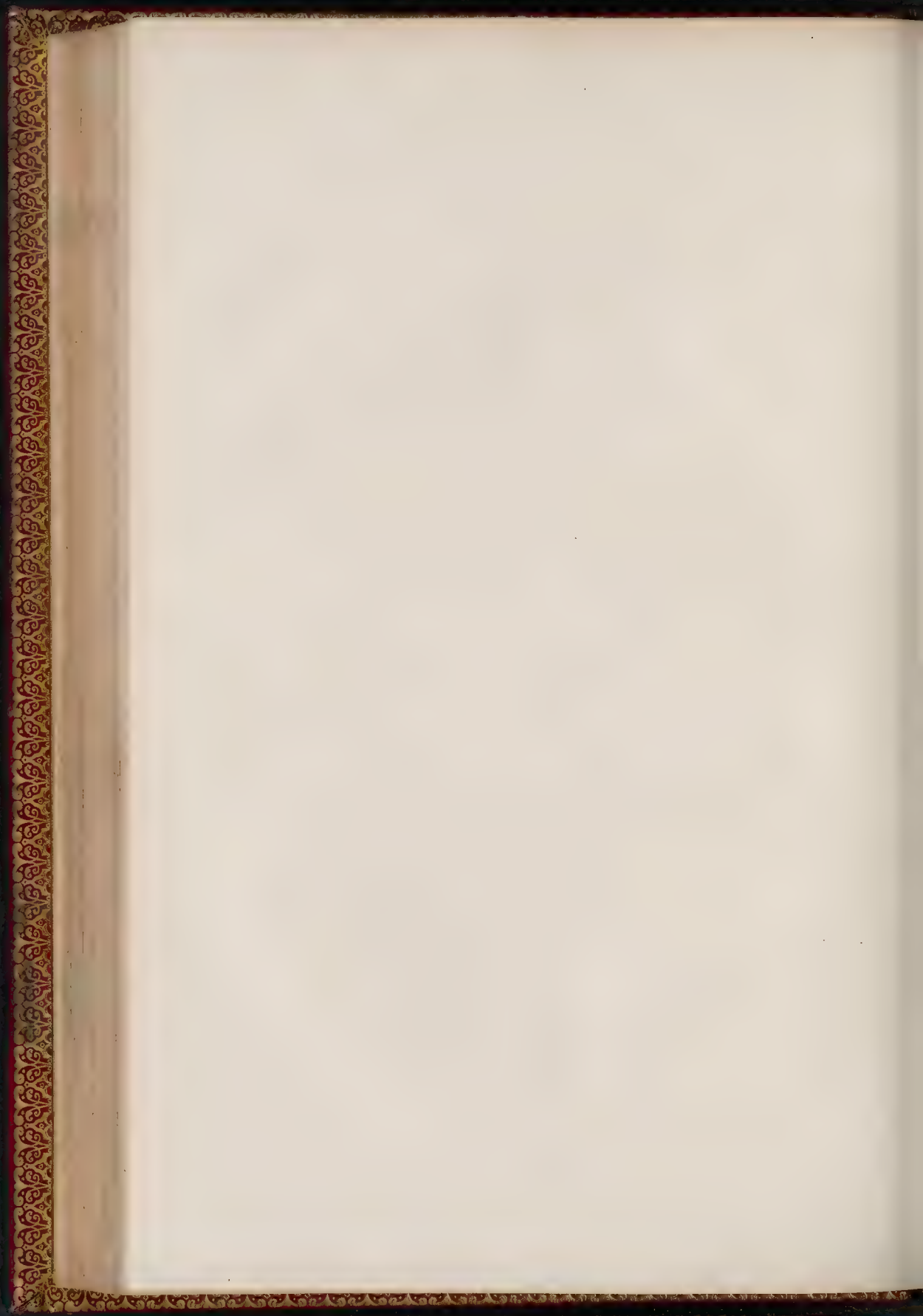




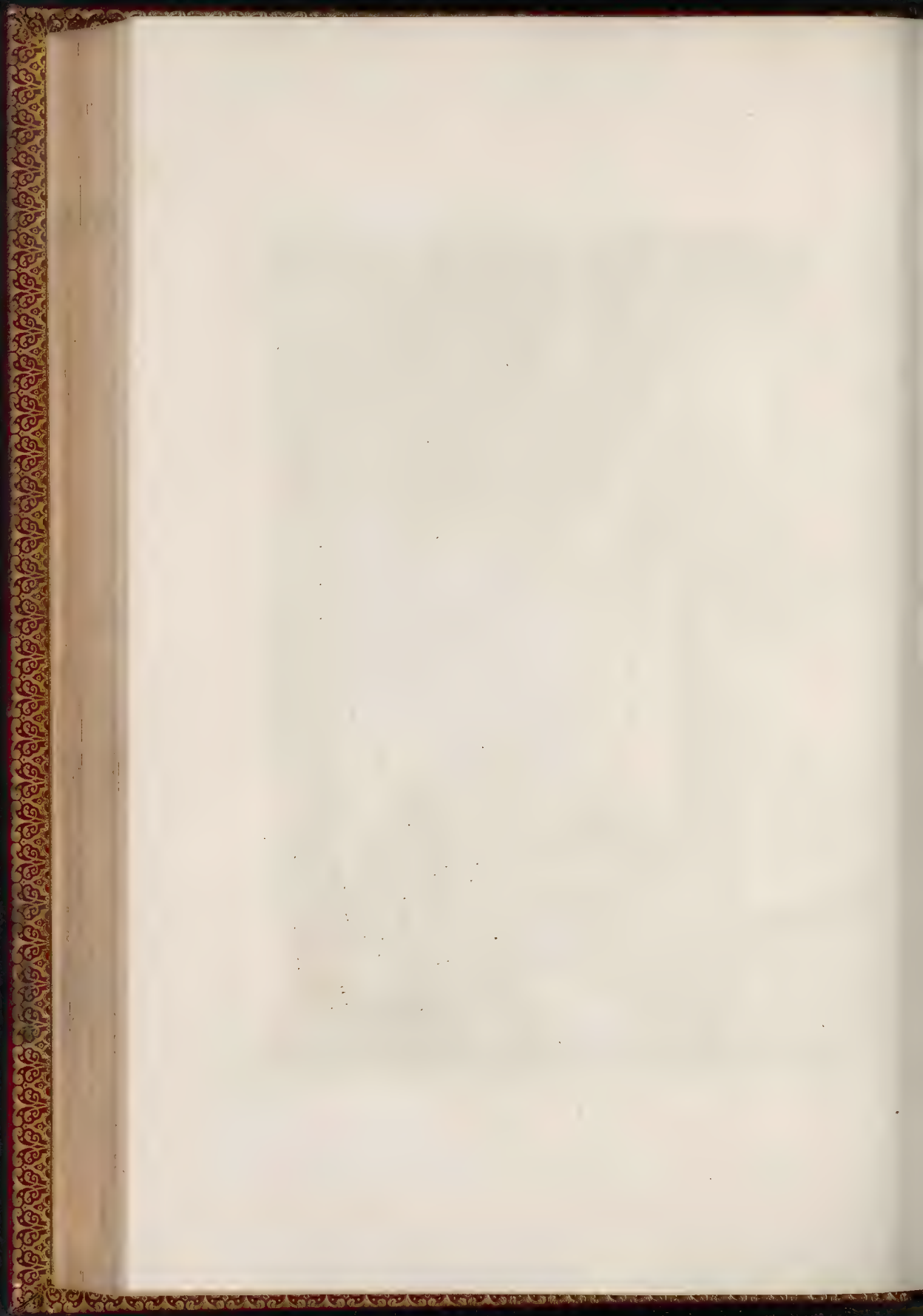


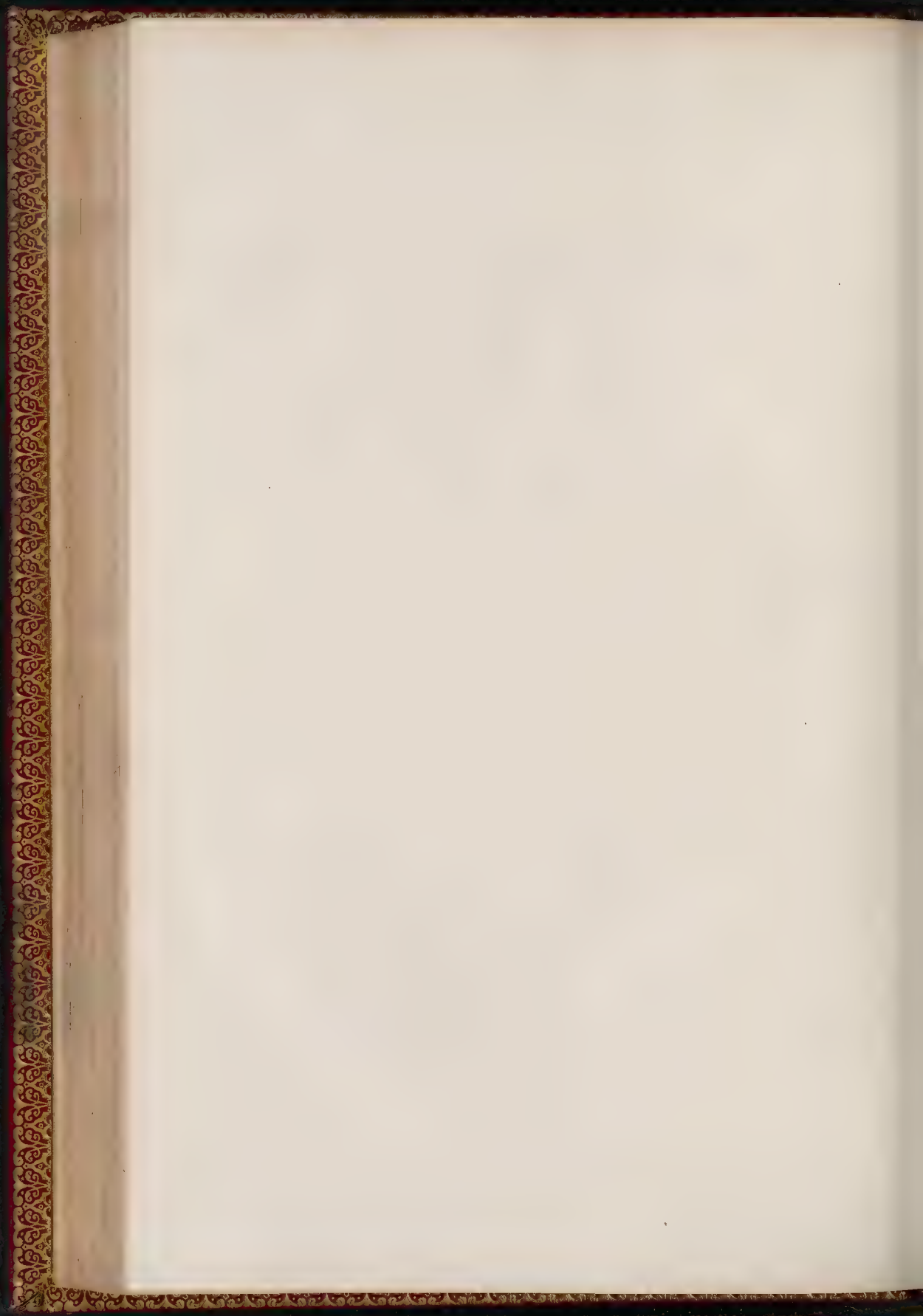




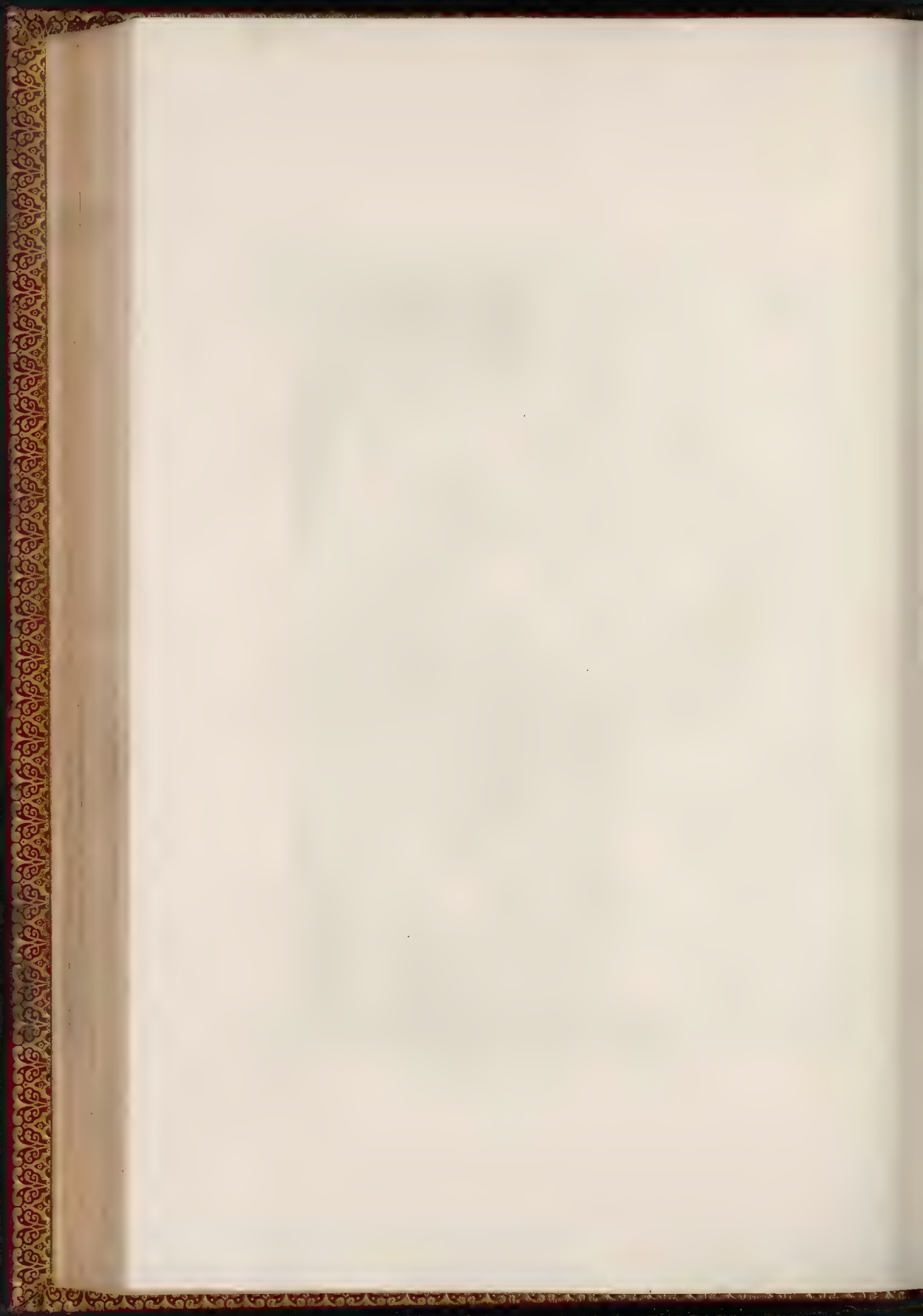


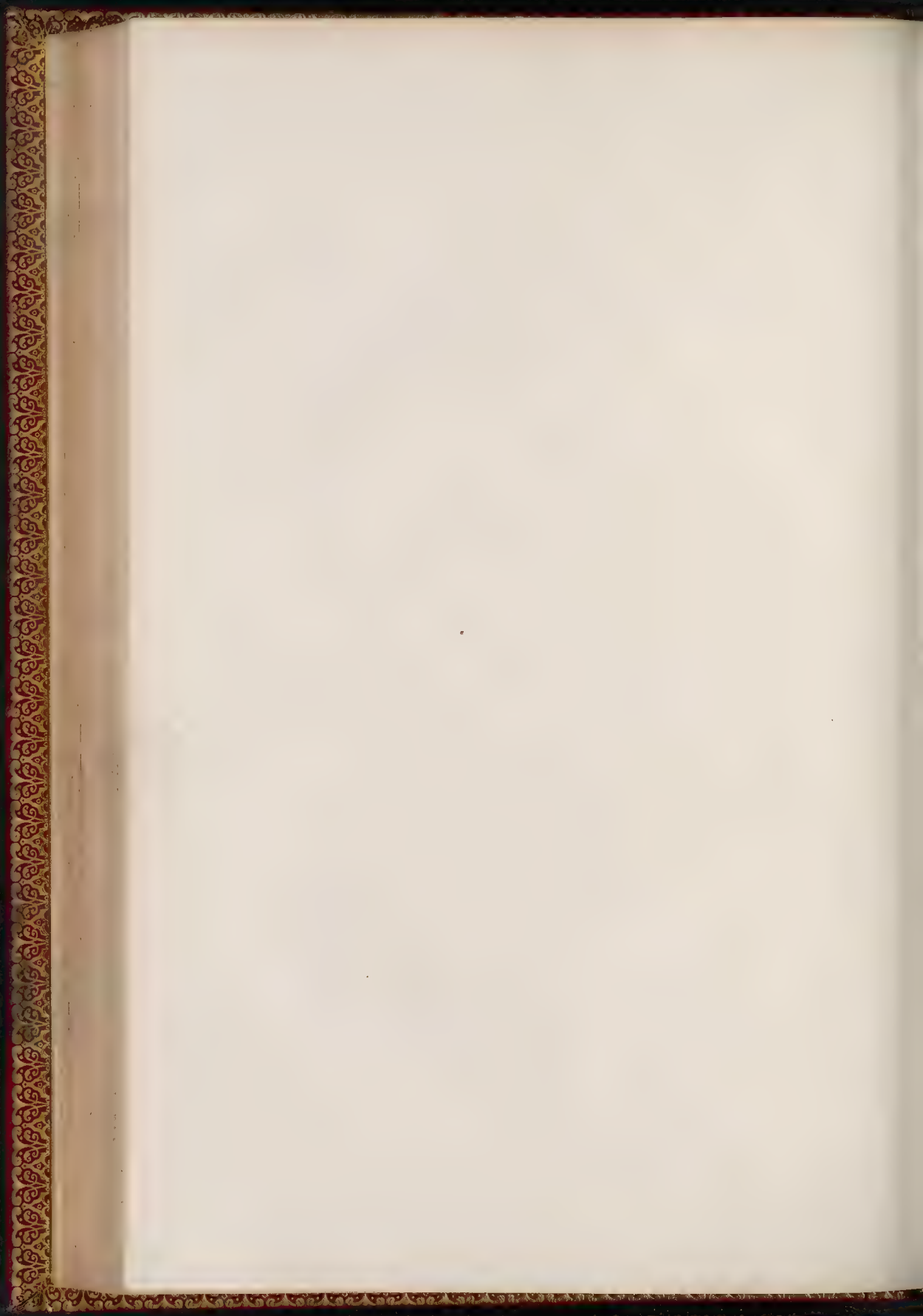




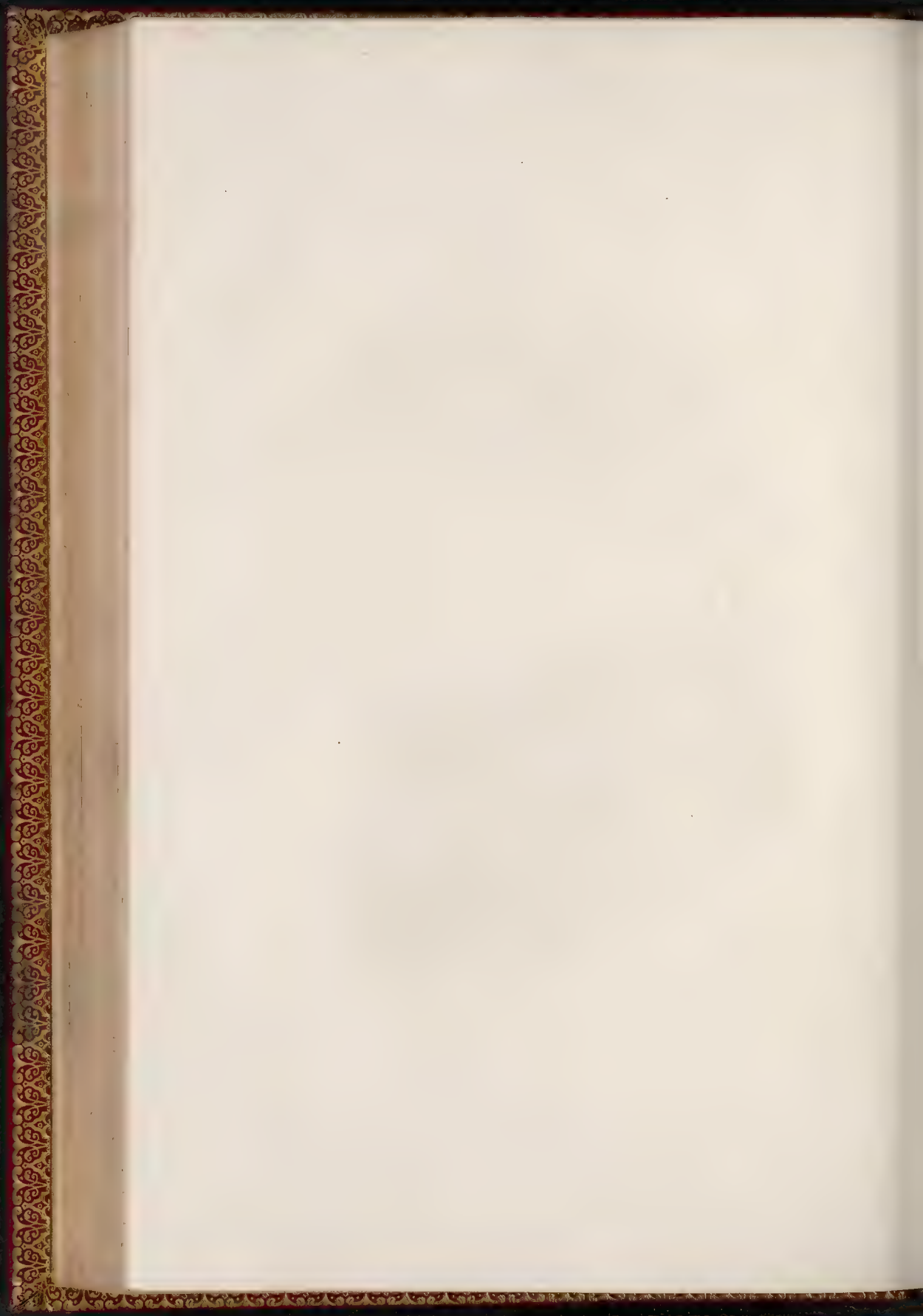




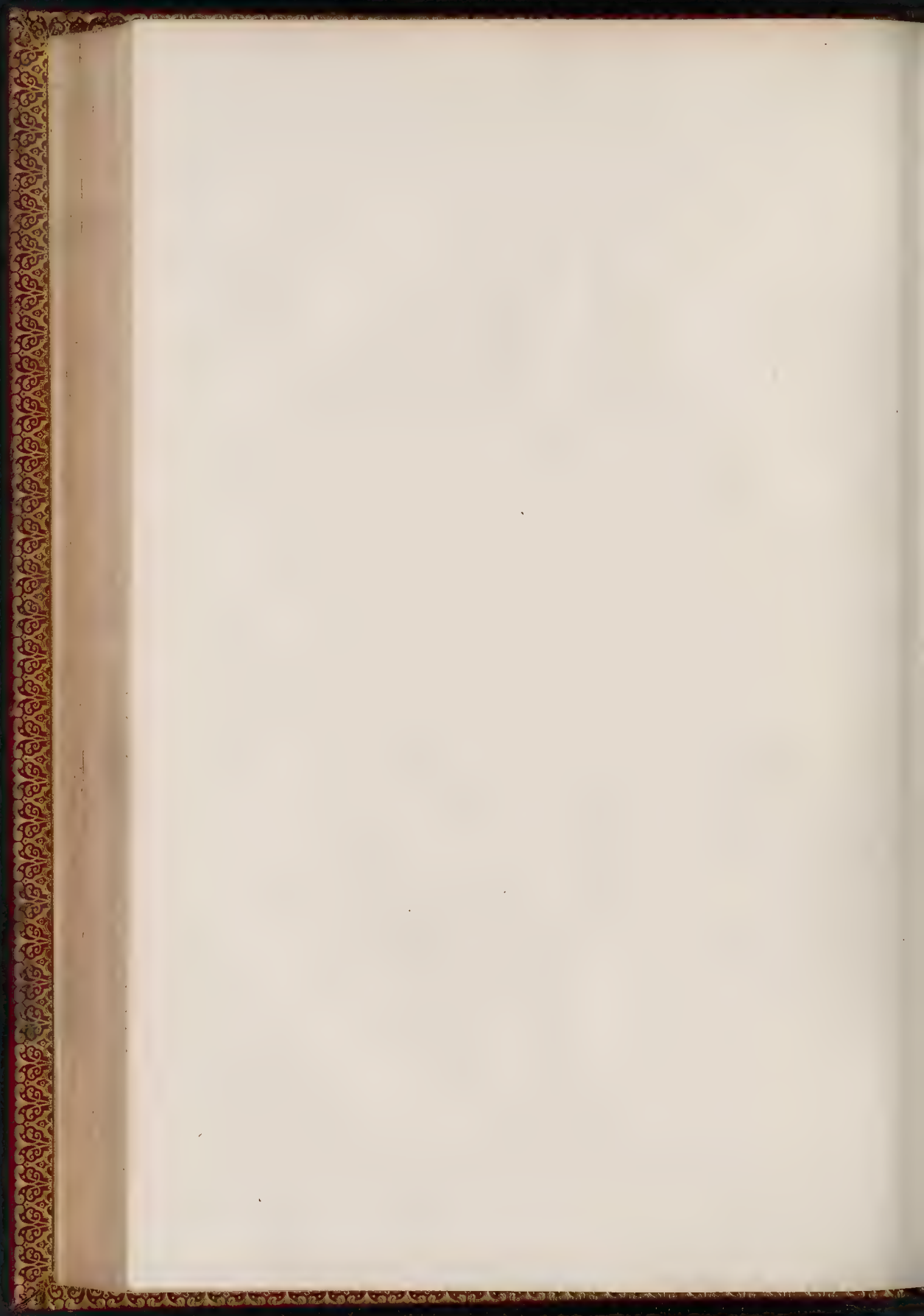




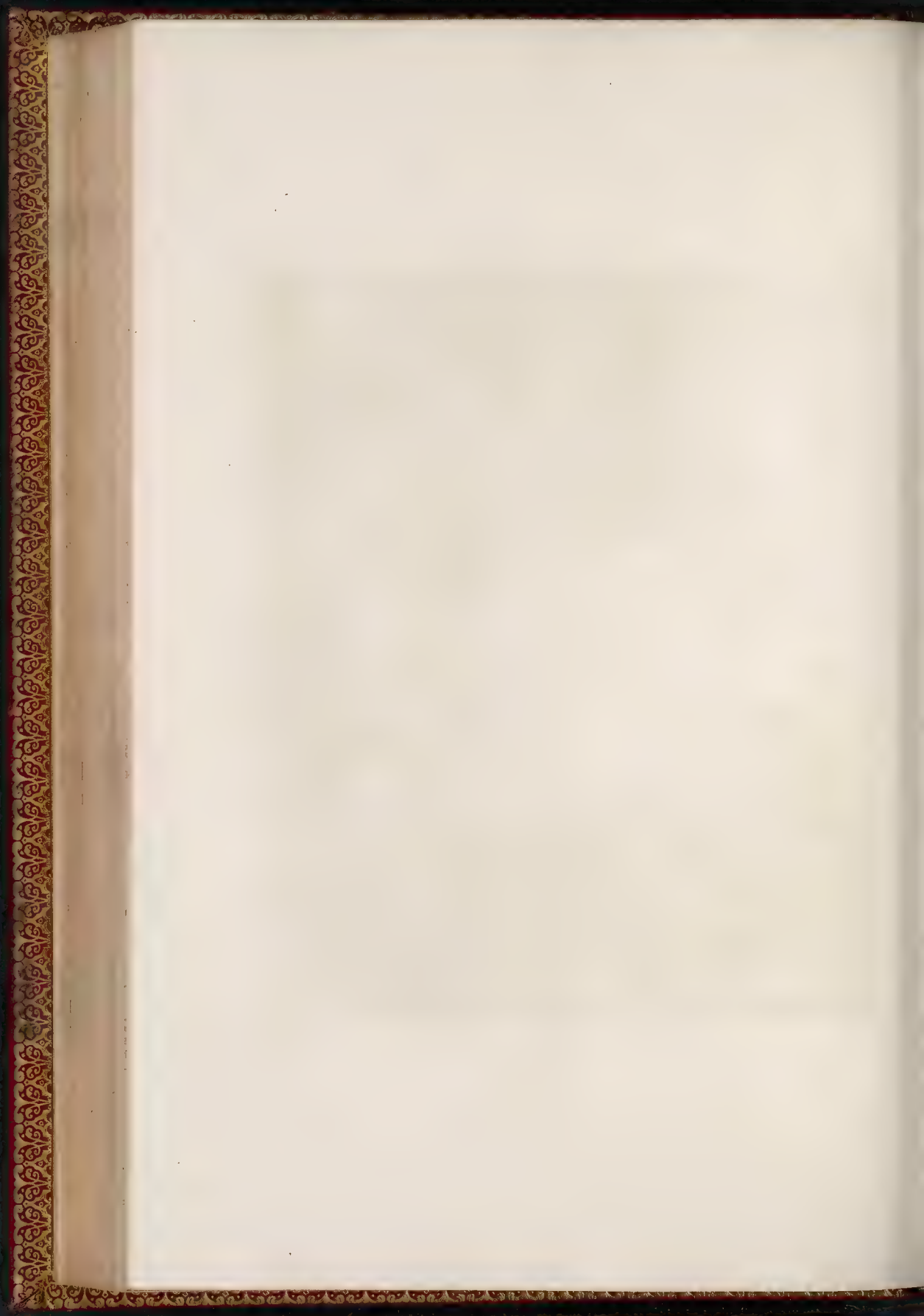


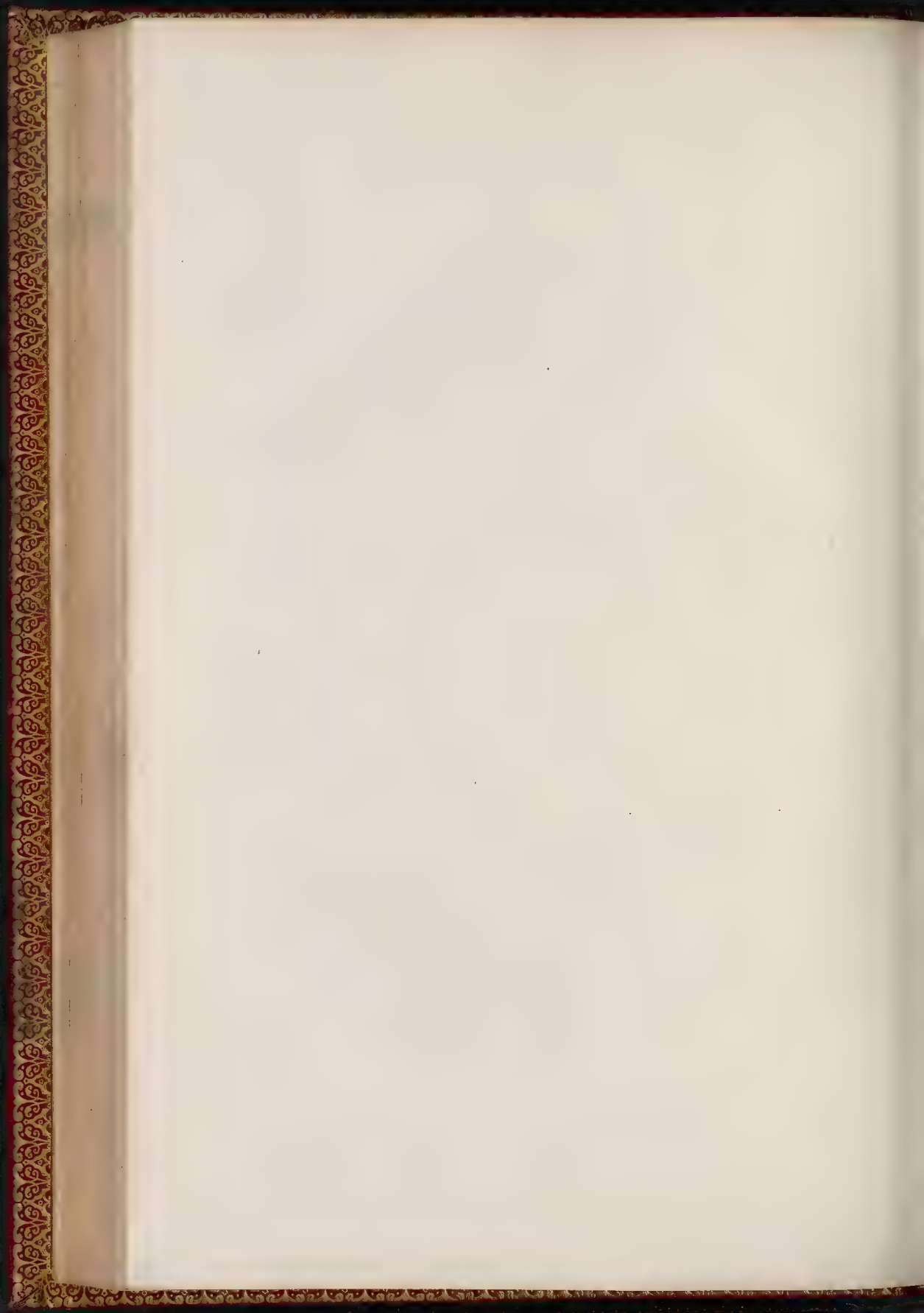




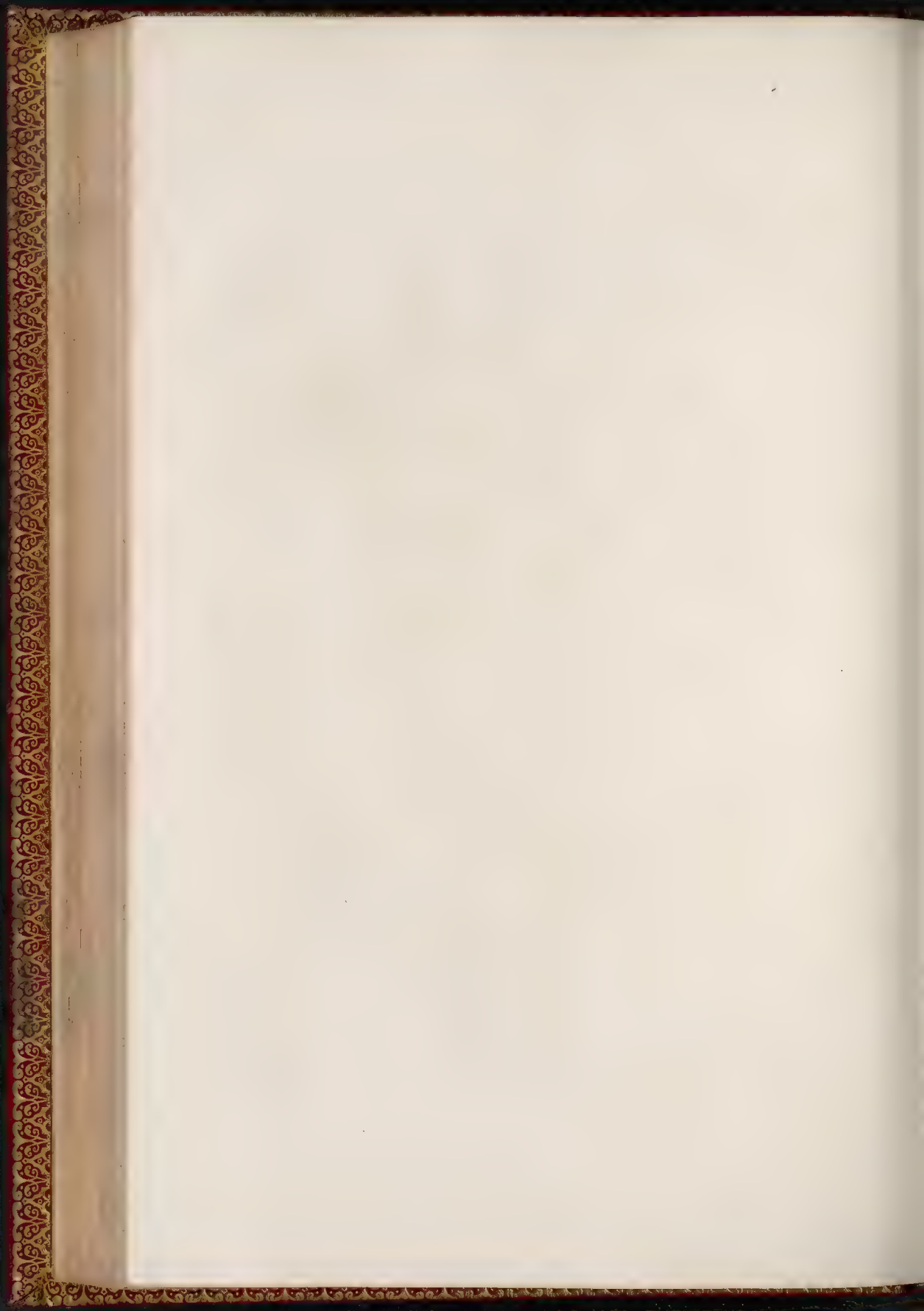


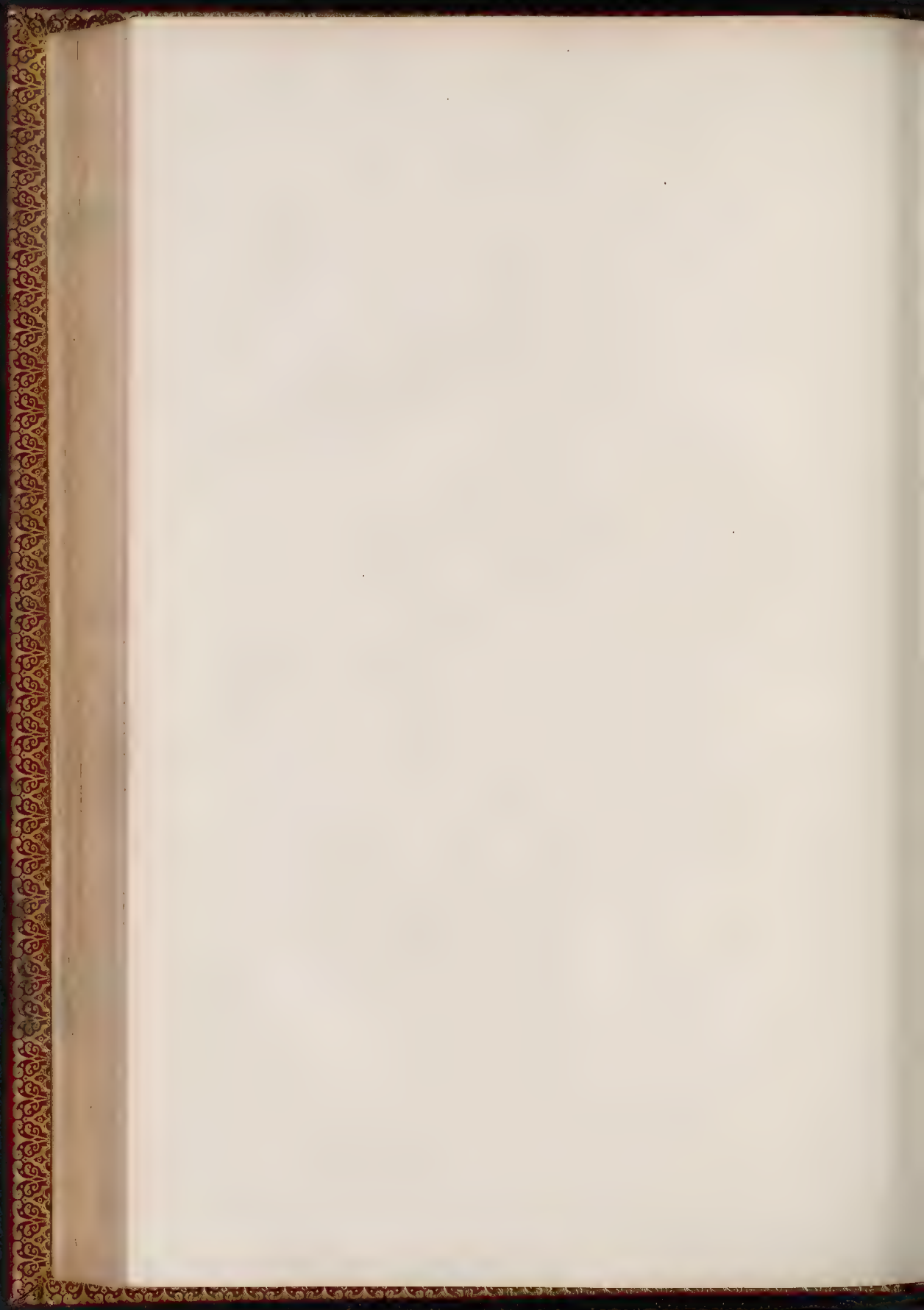






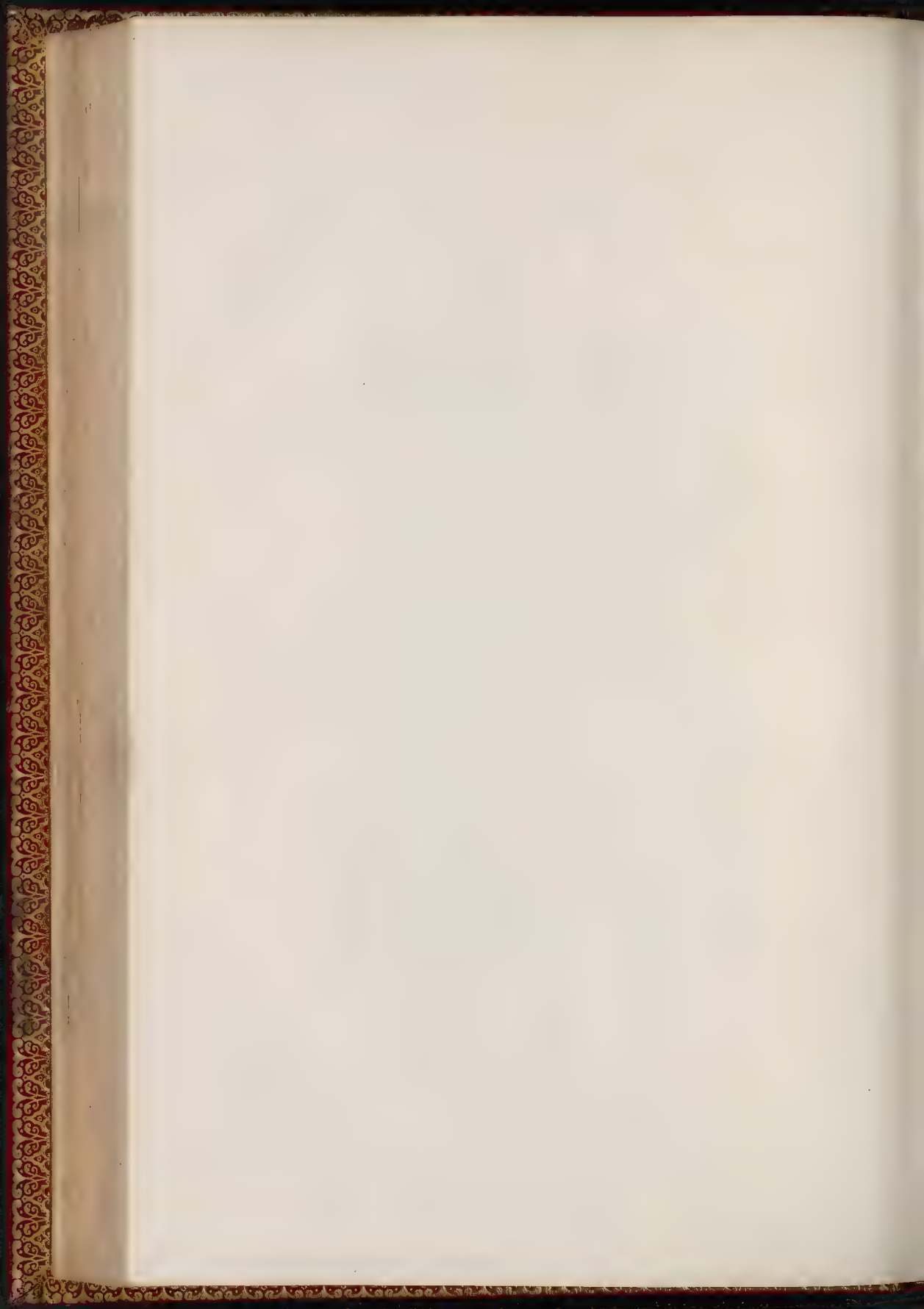












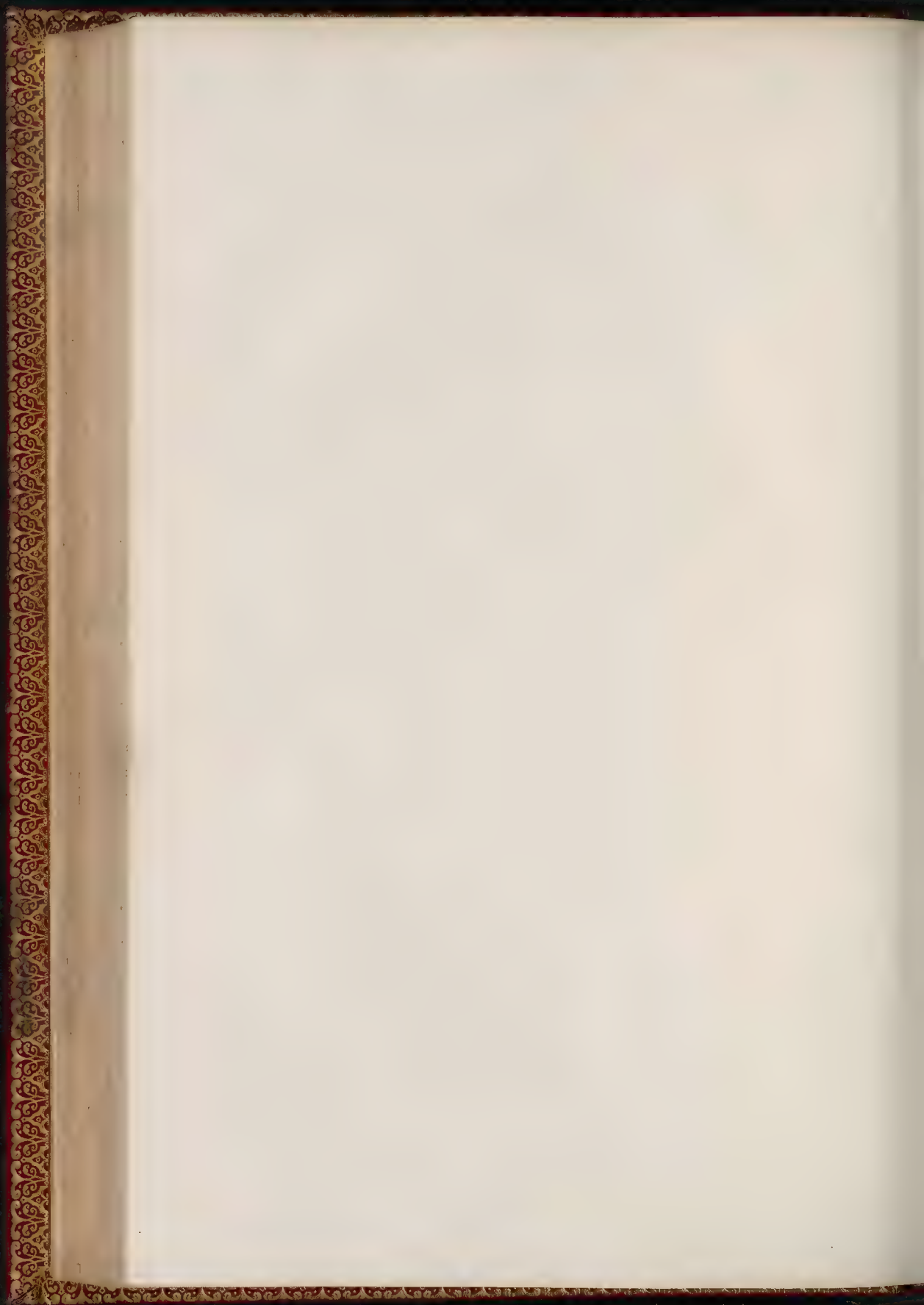


St. Peter's Bay

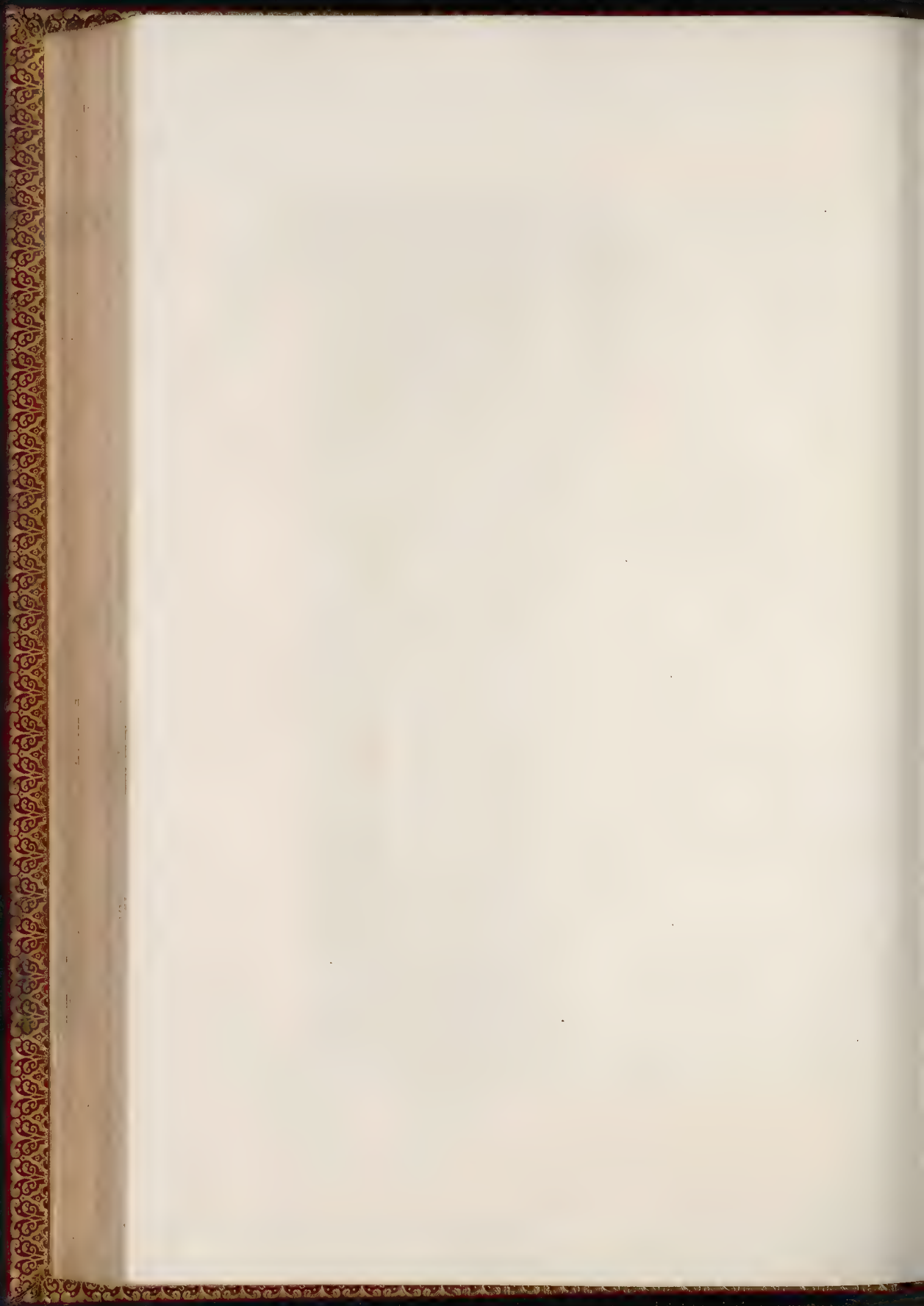
St. Peter's Bay

St. Peter's Bay



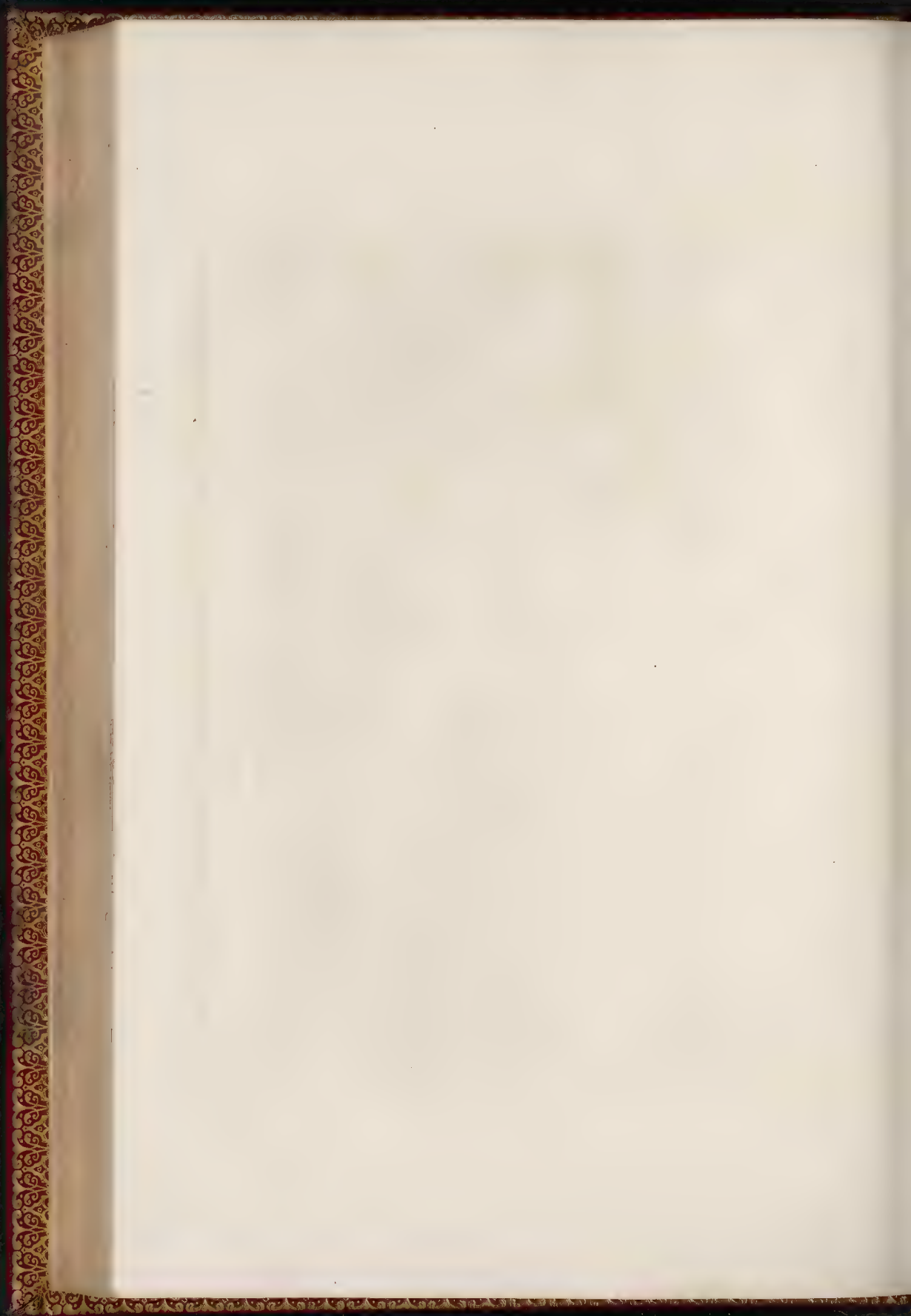


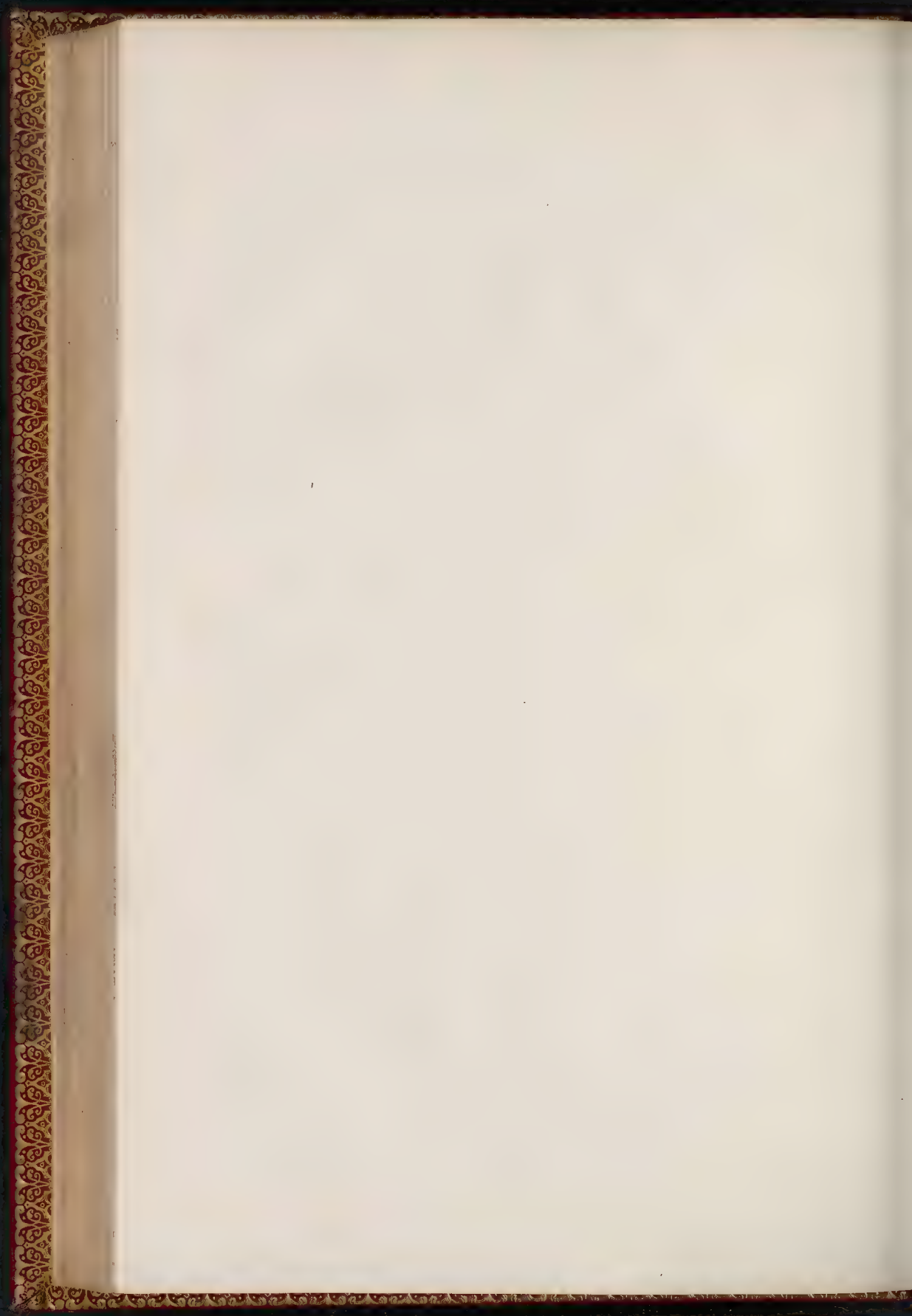












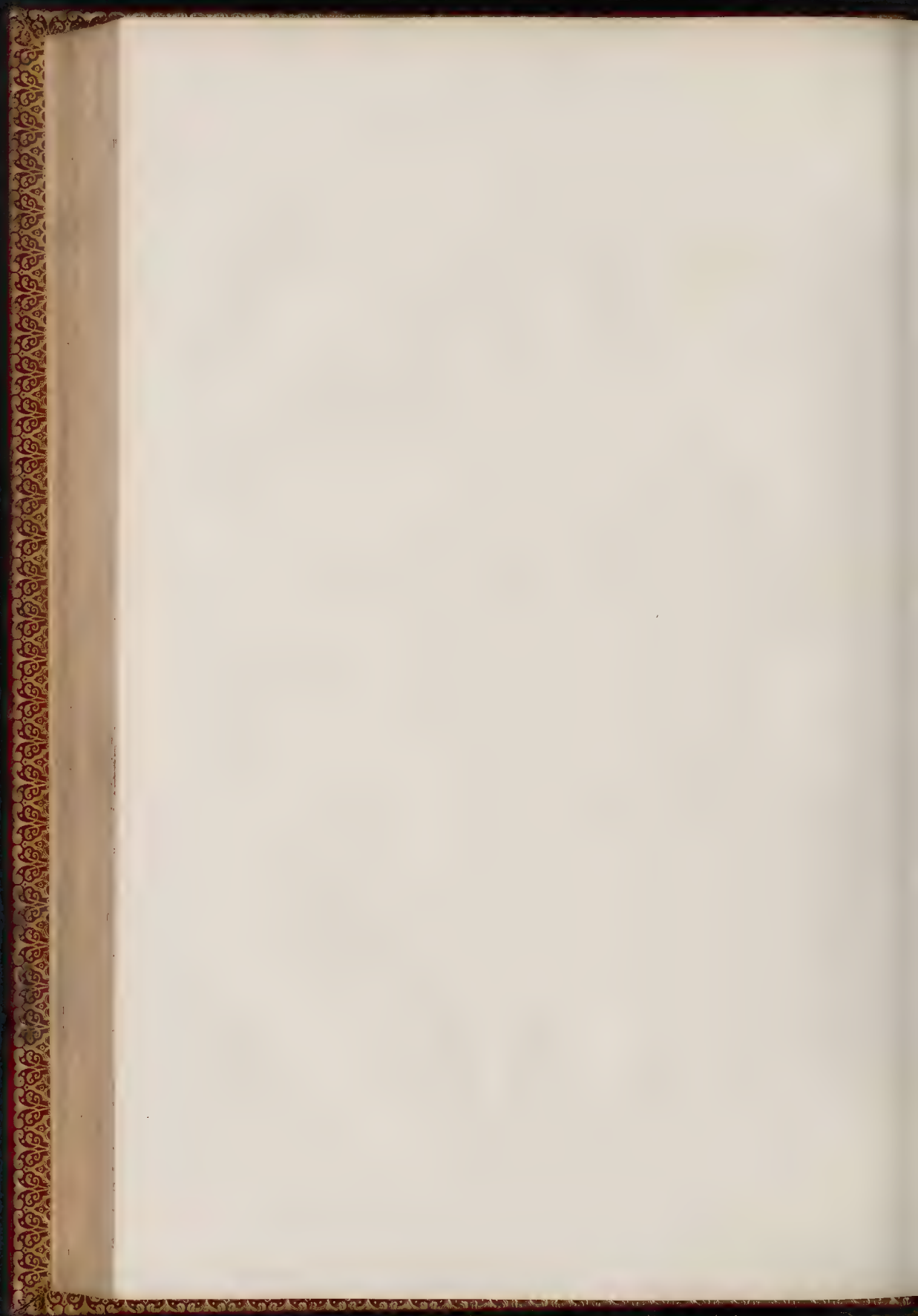






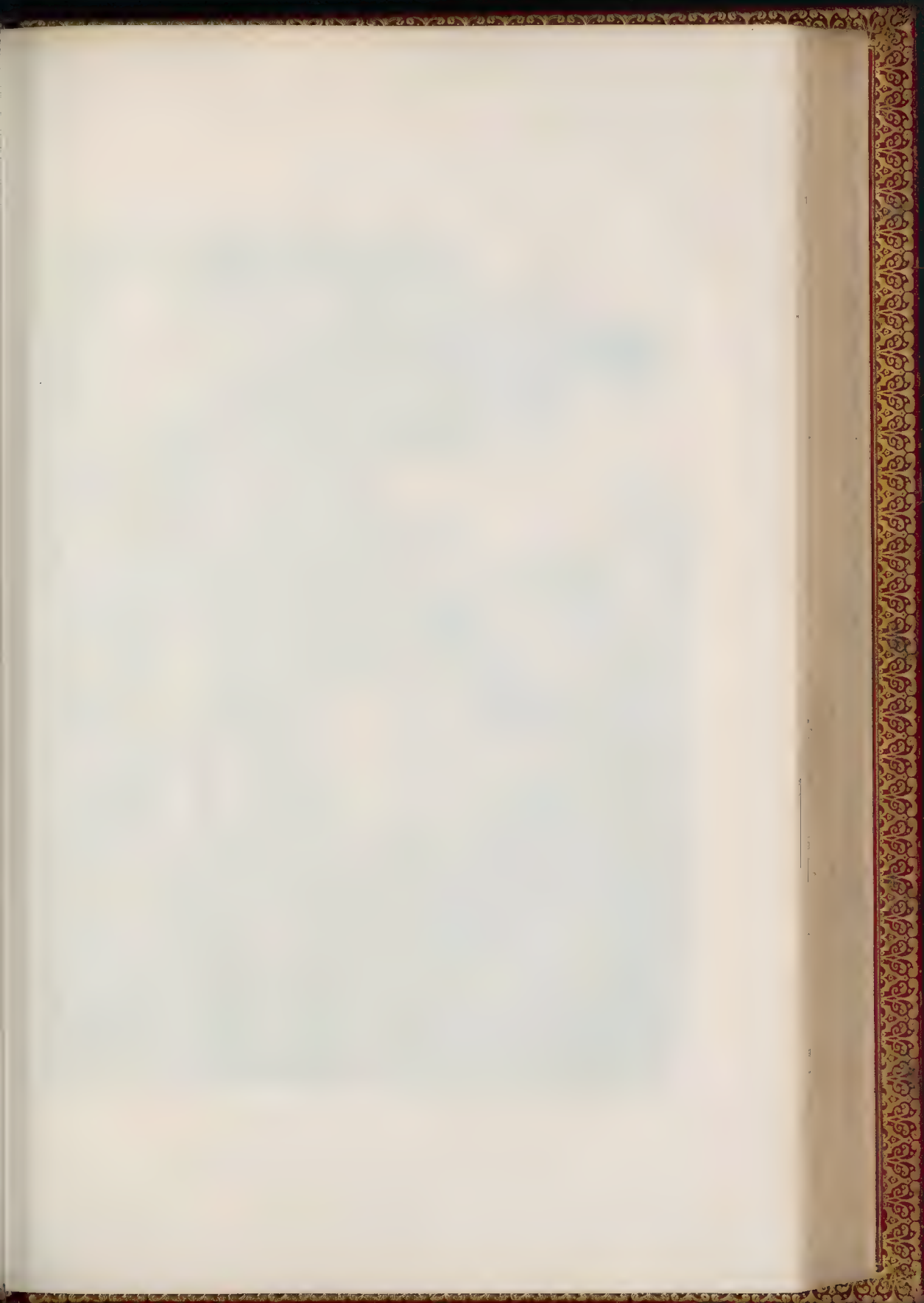


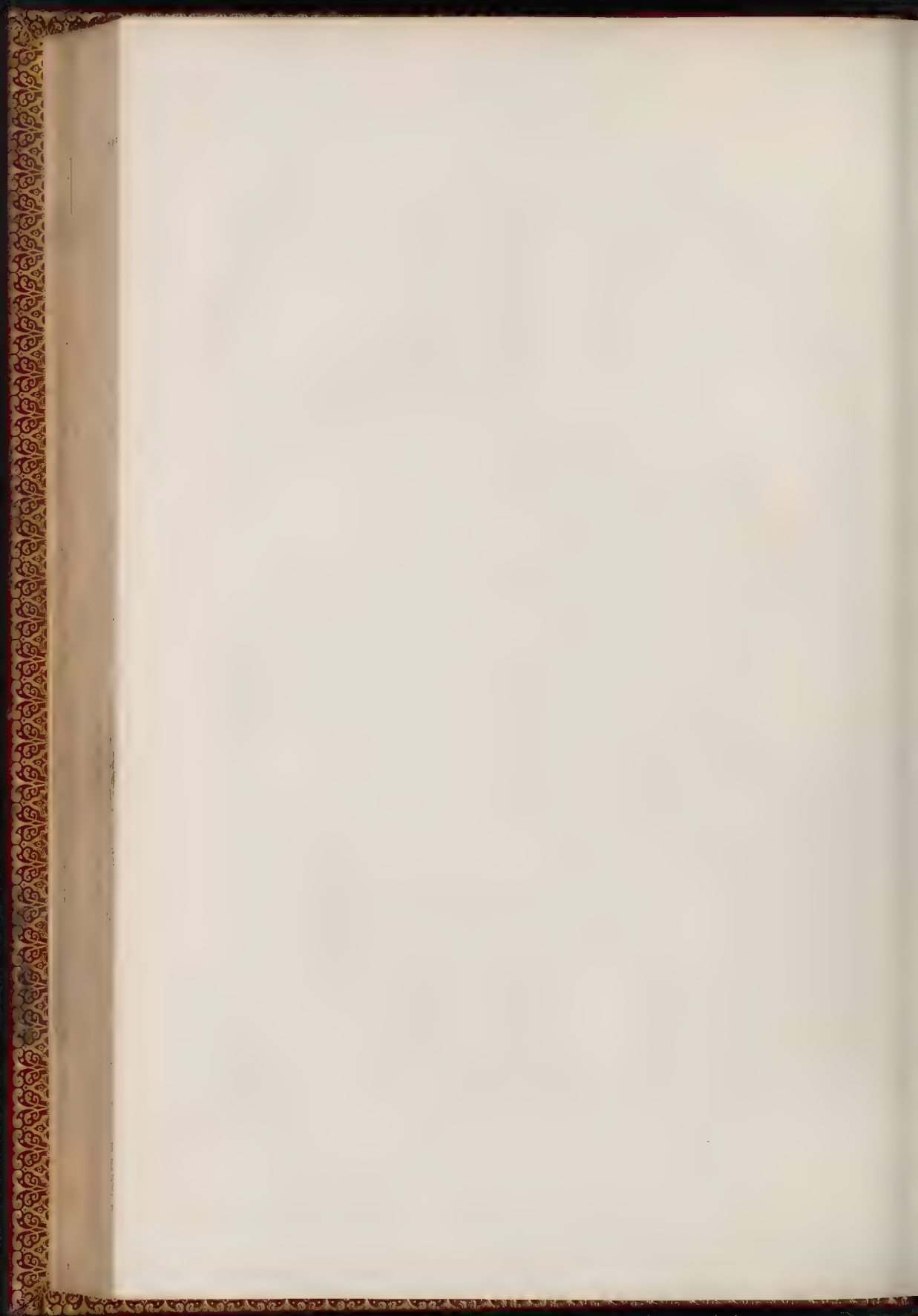






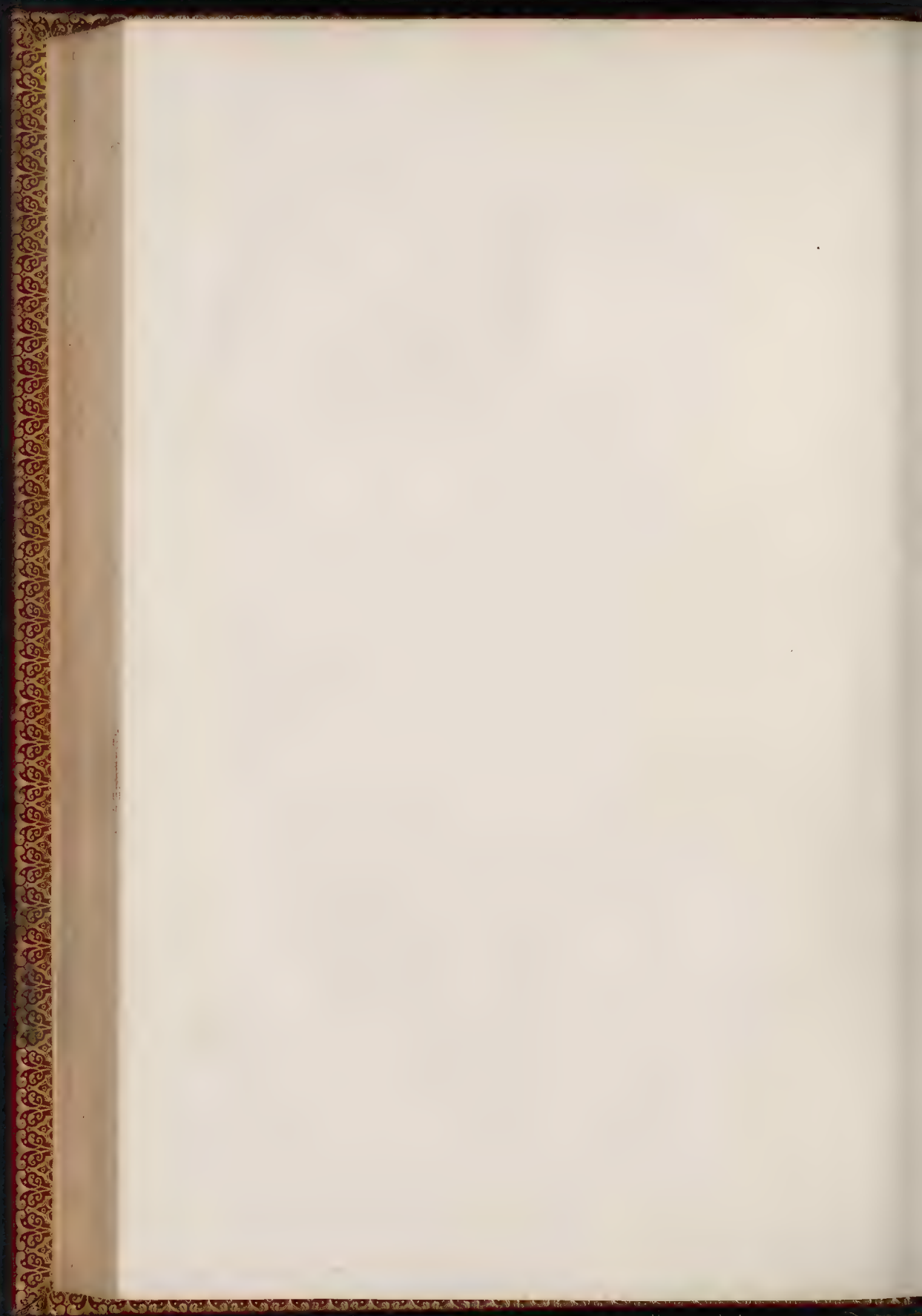




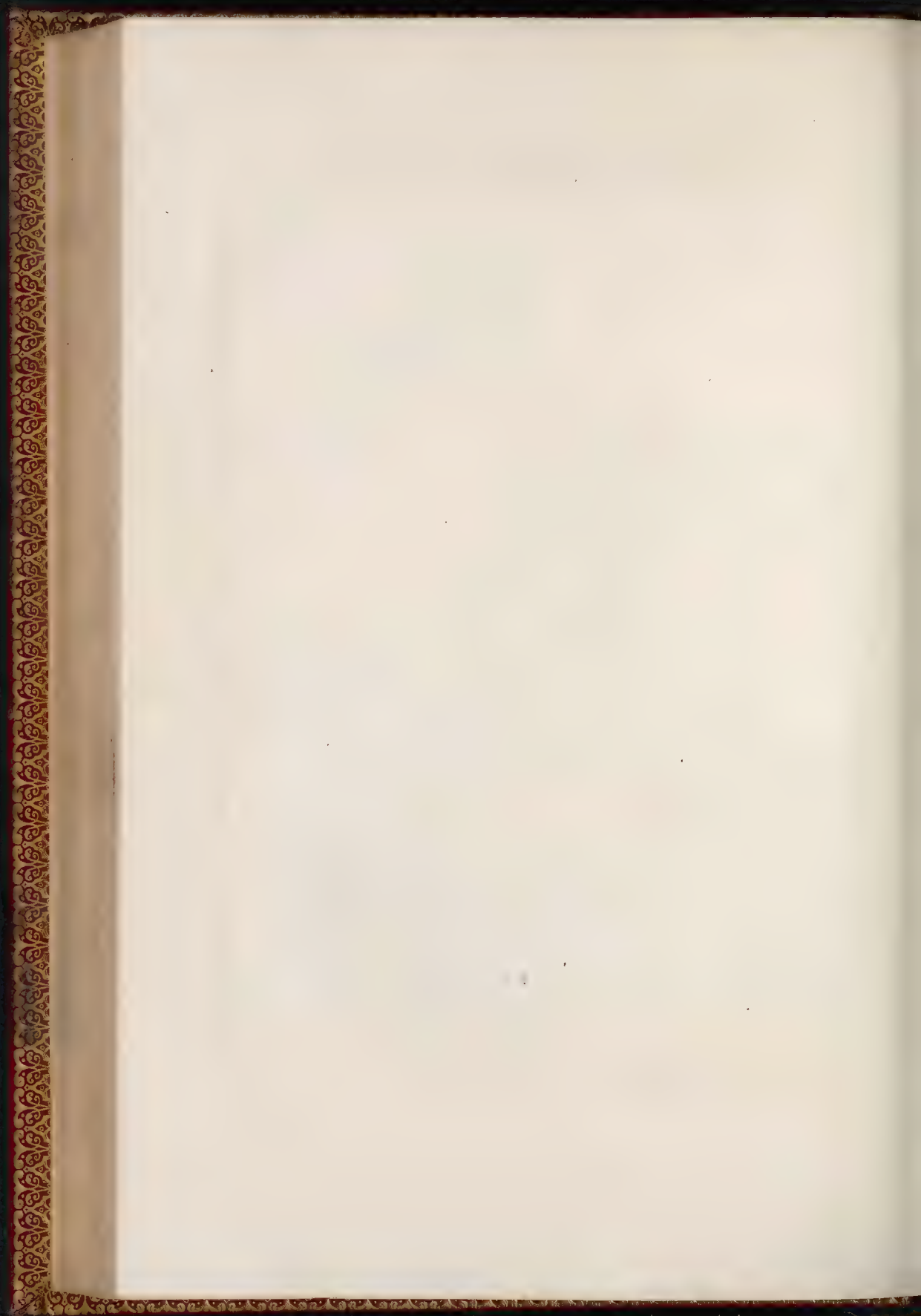


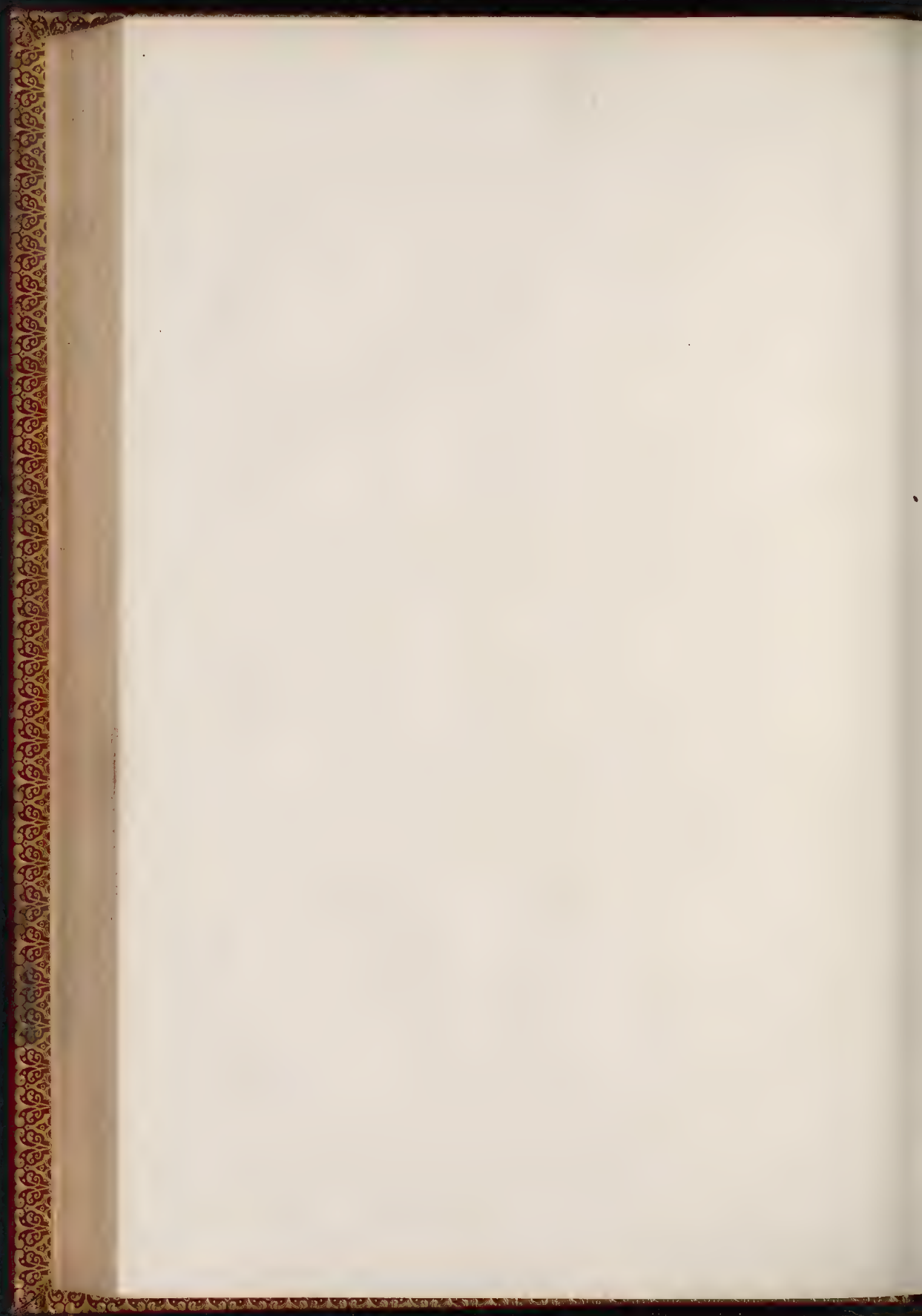




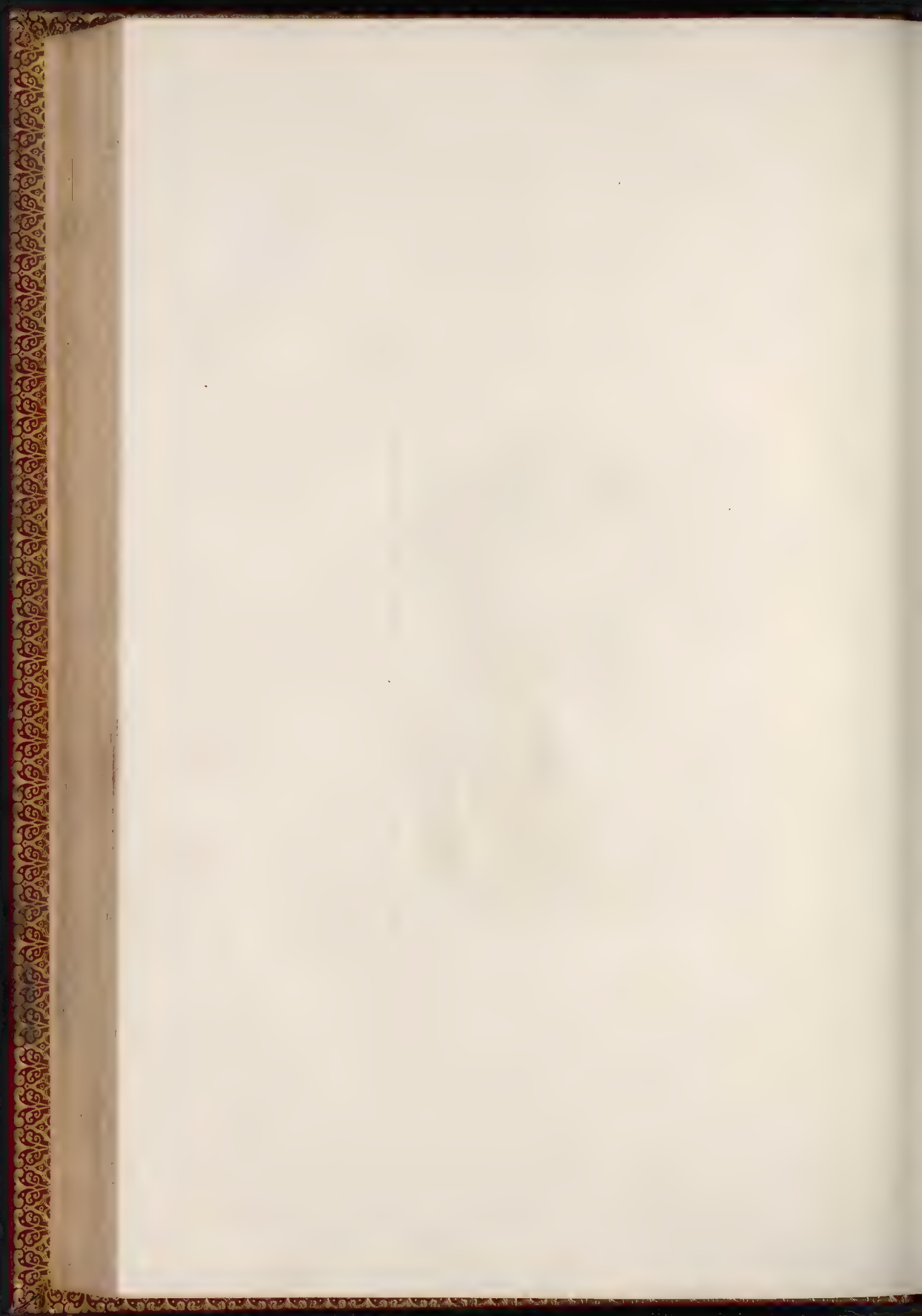


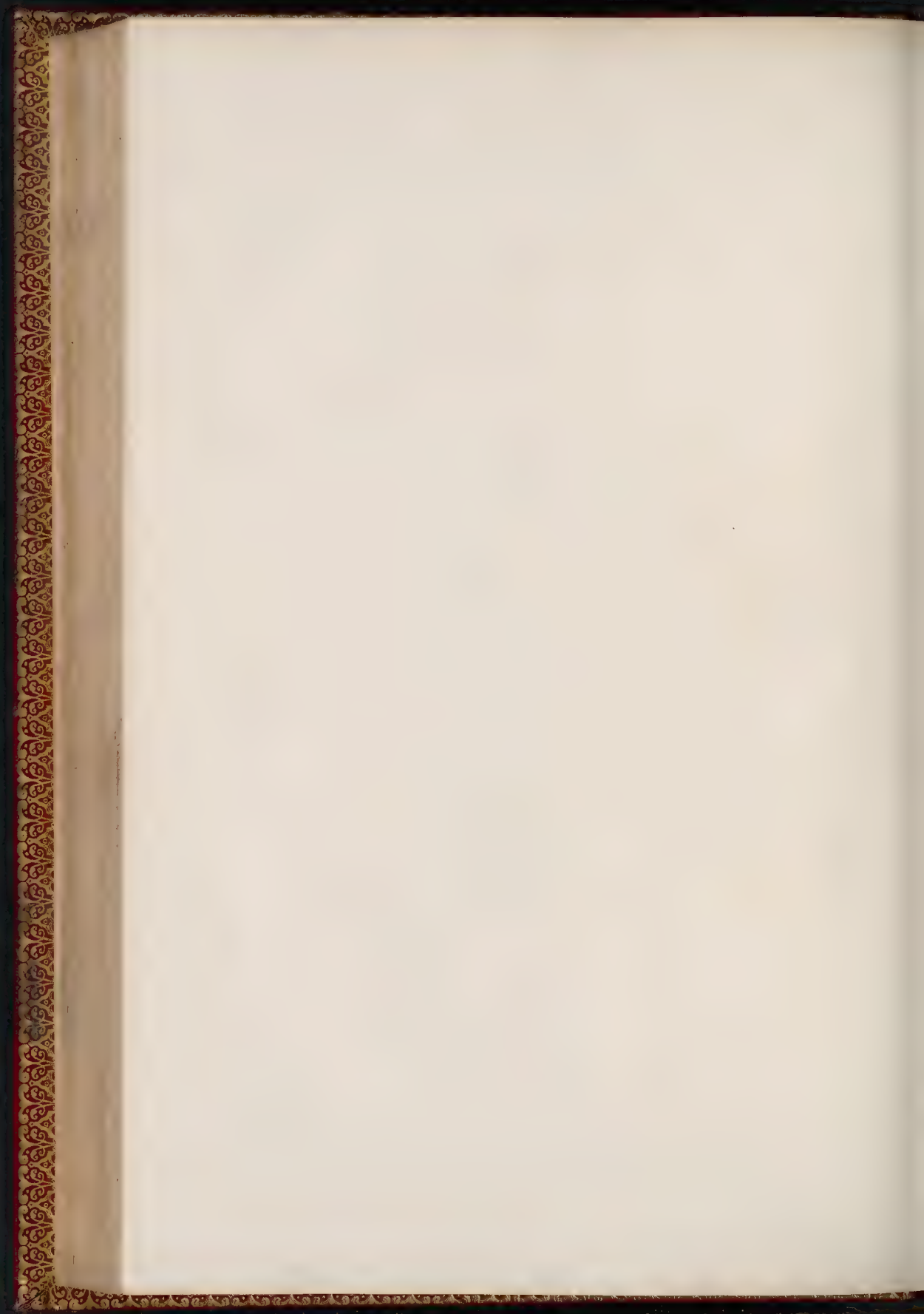






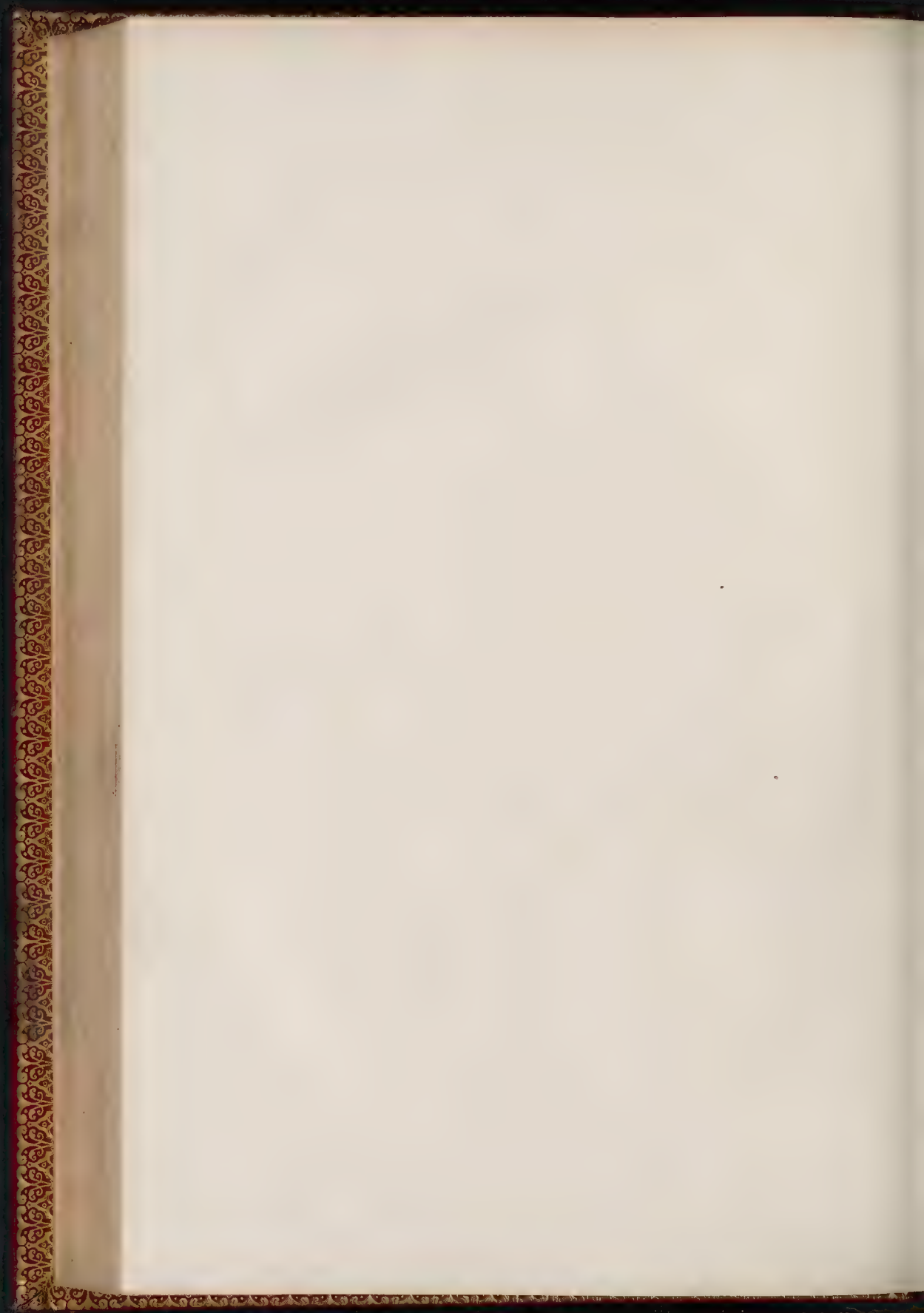




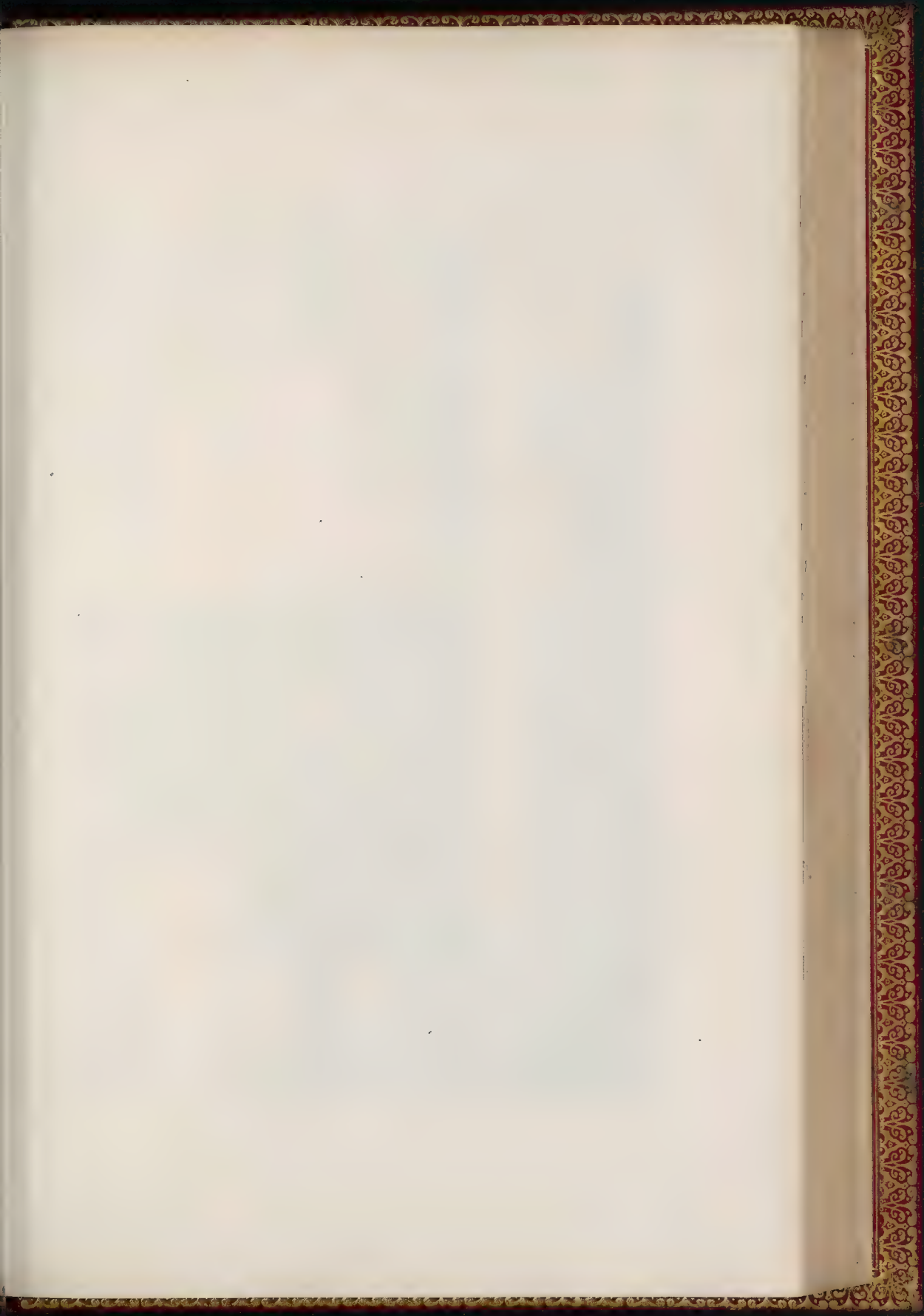
















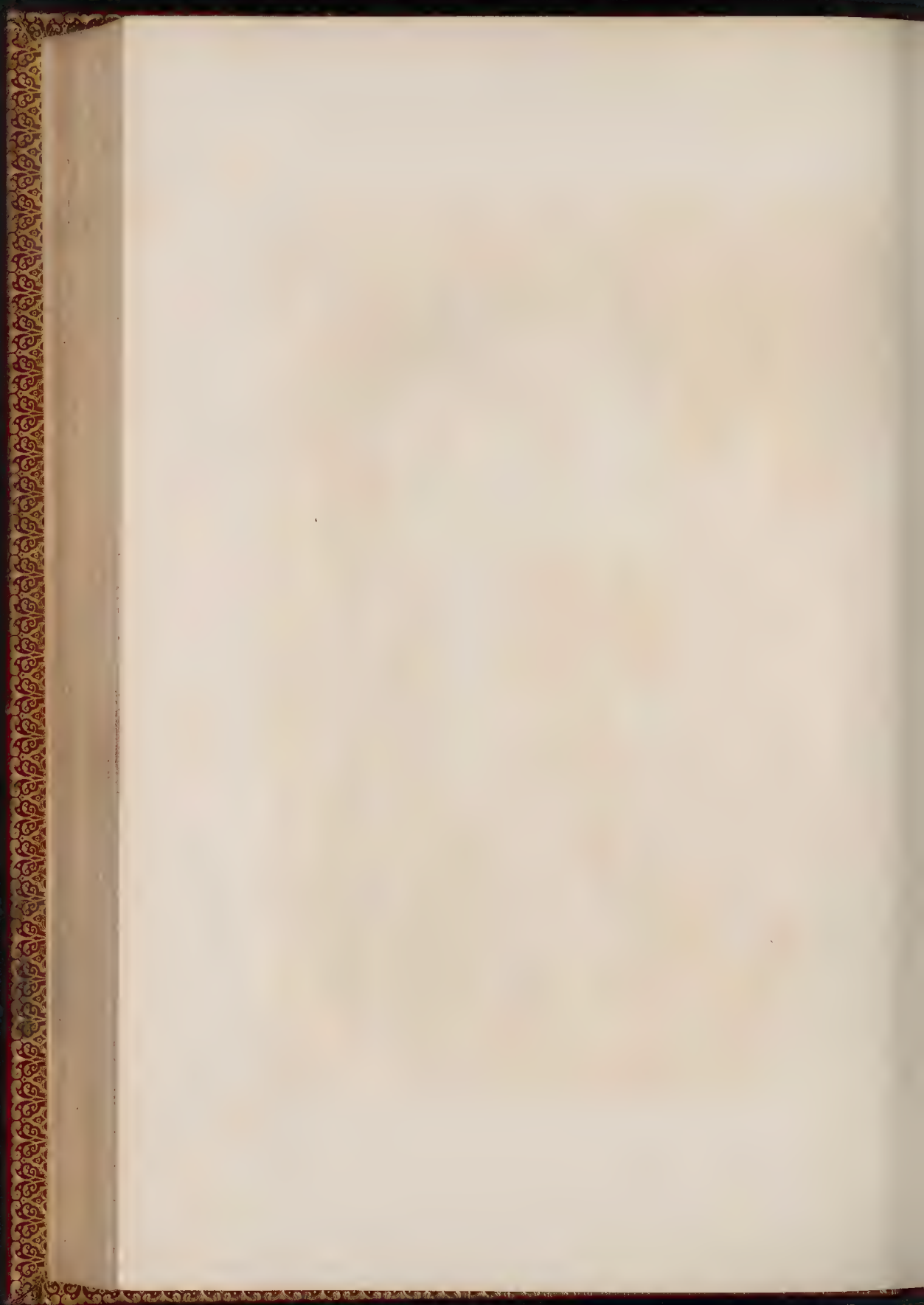




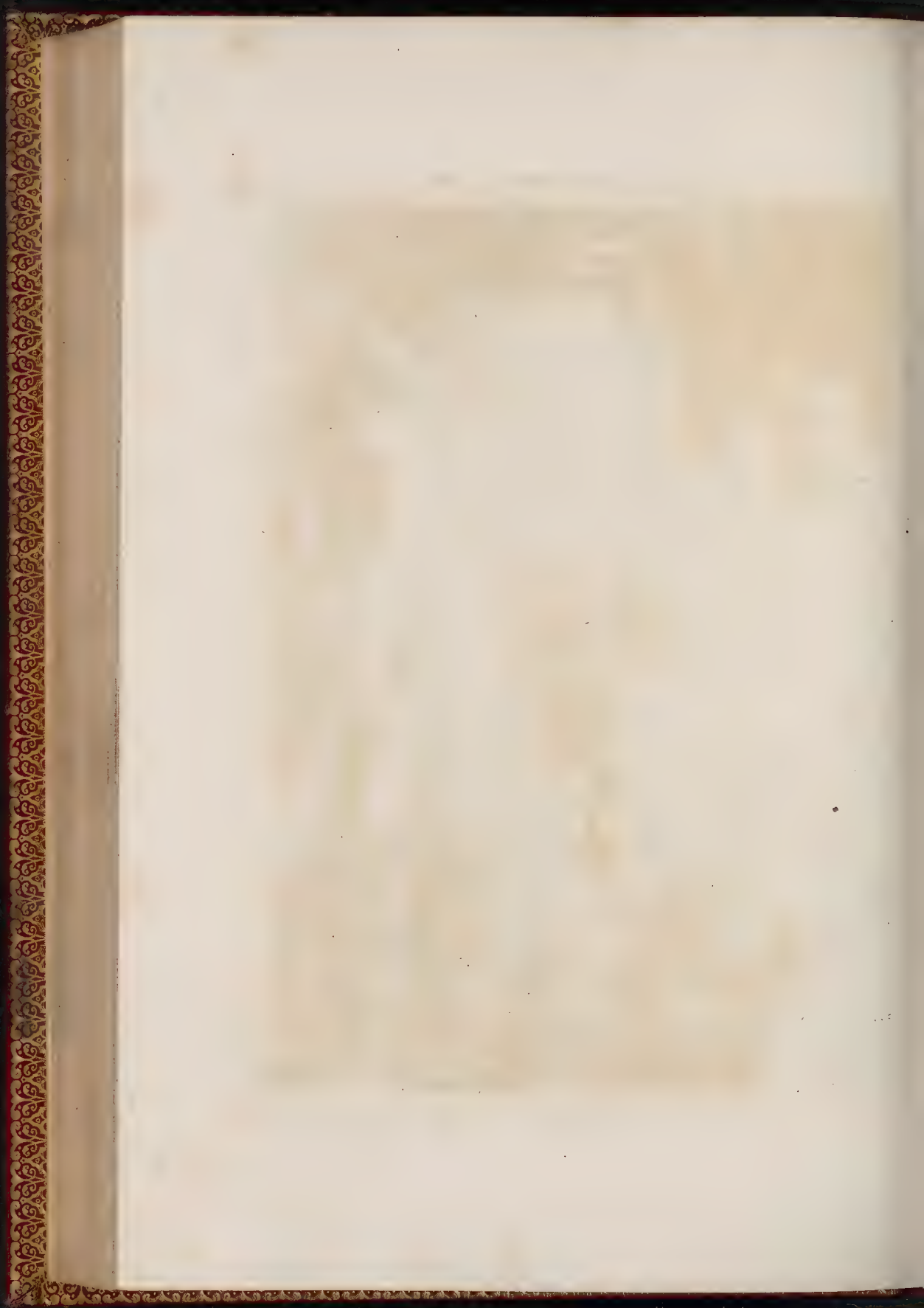


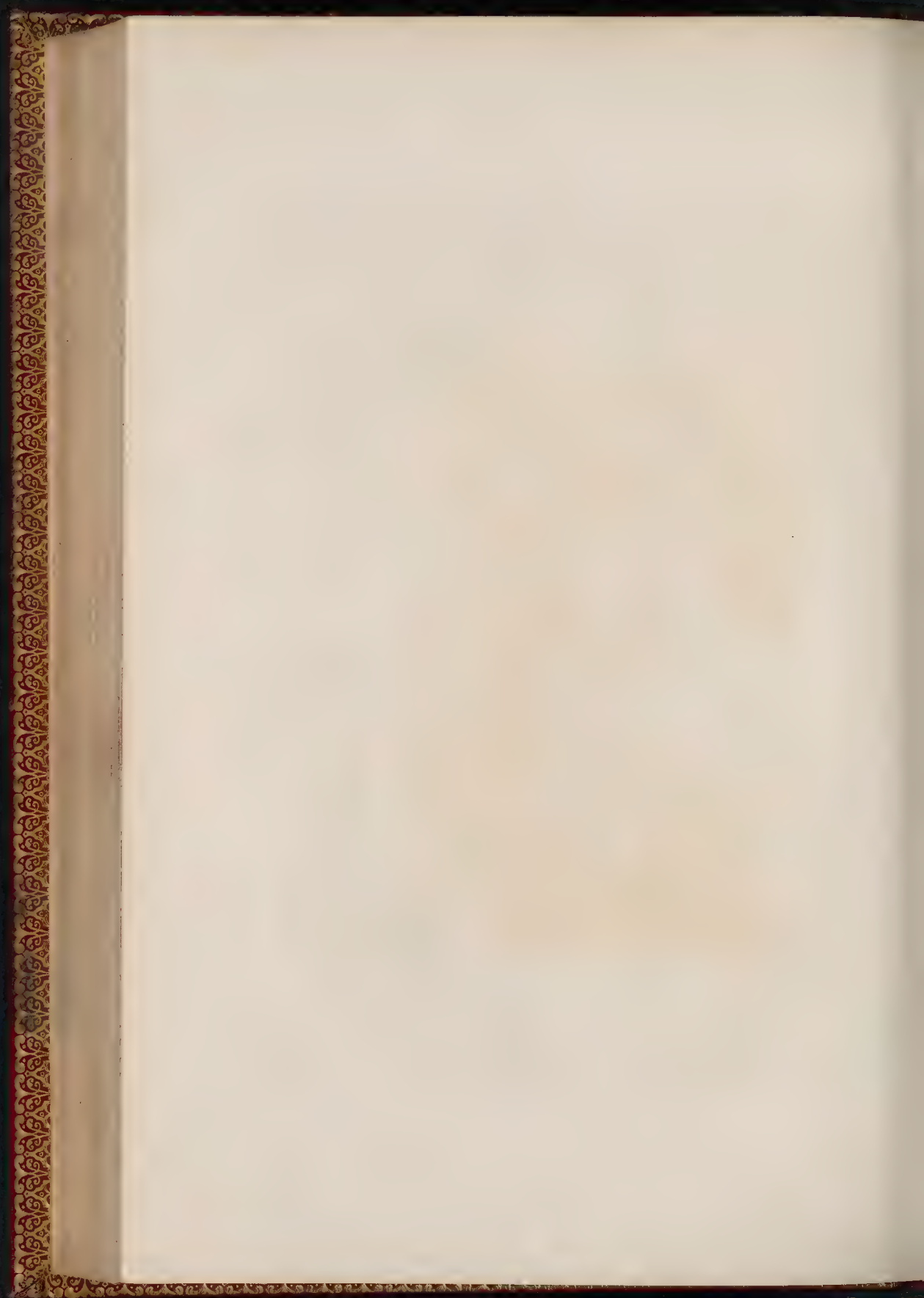






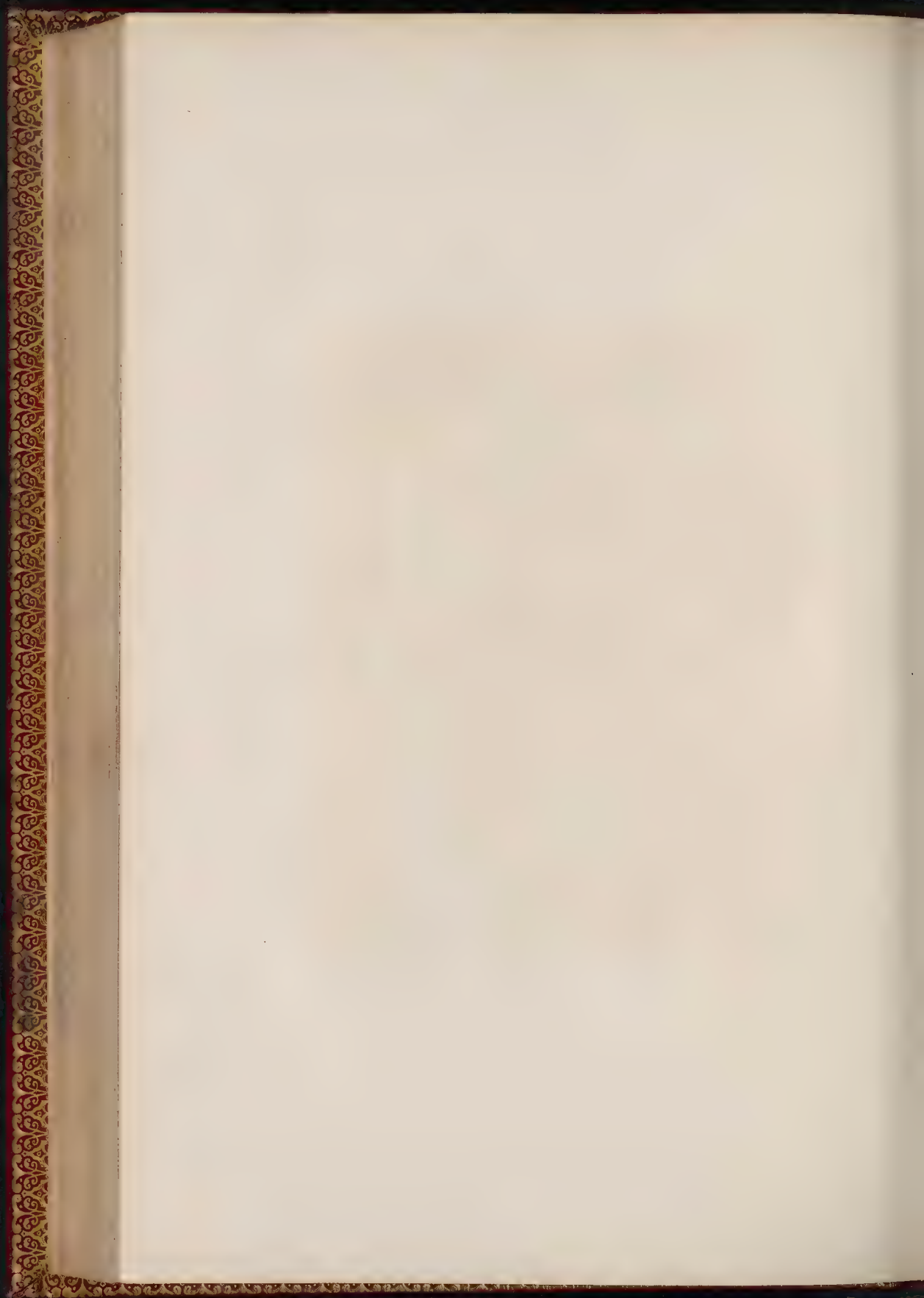




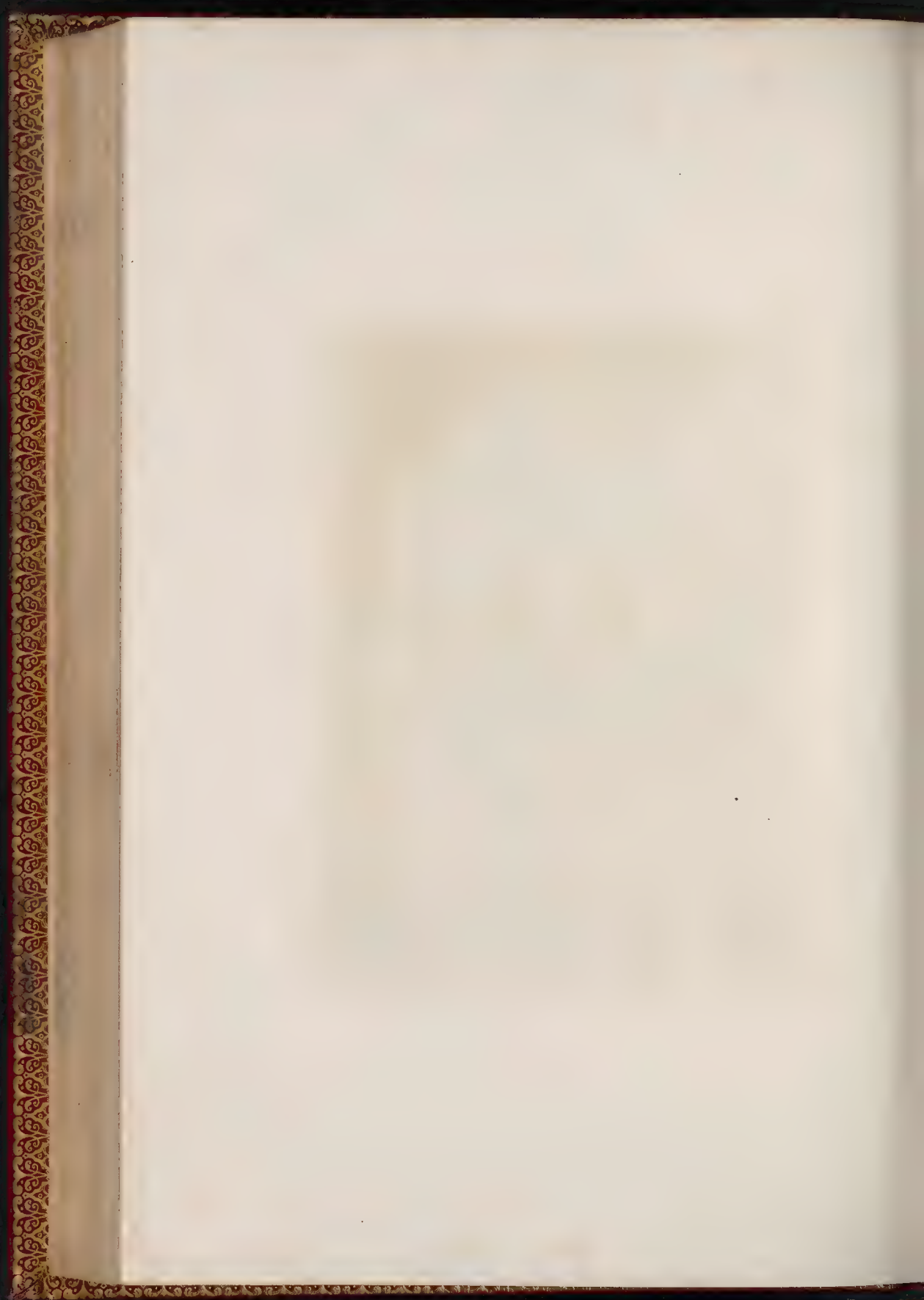


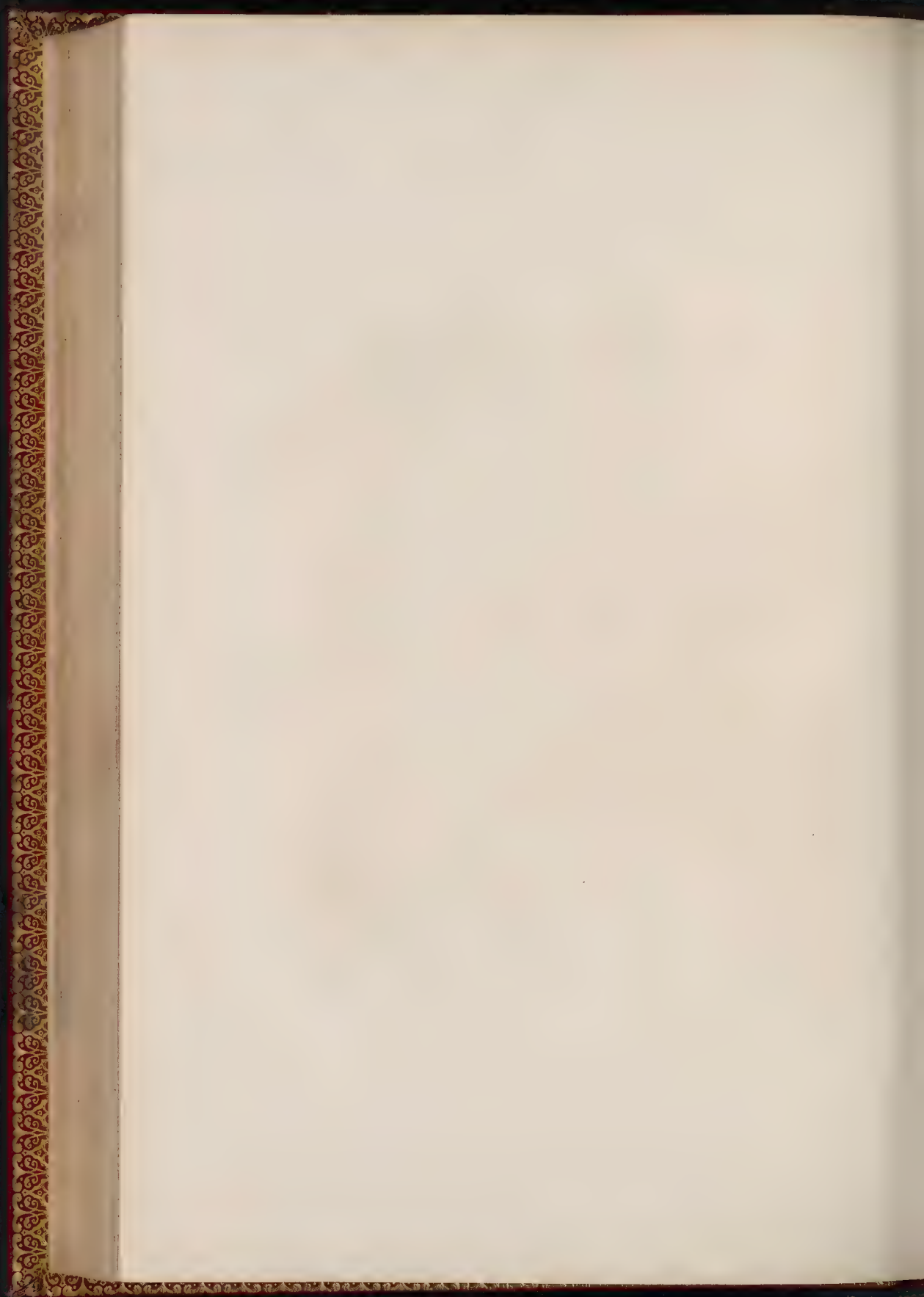










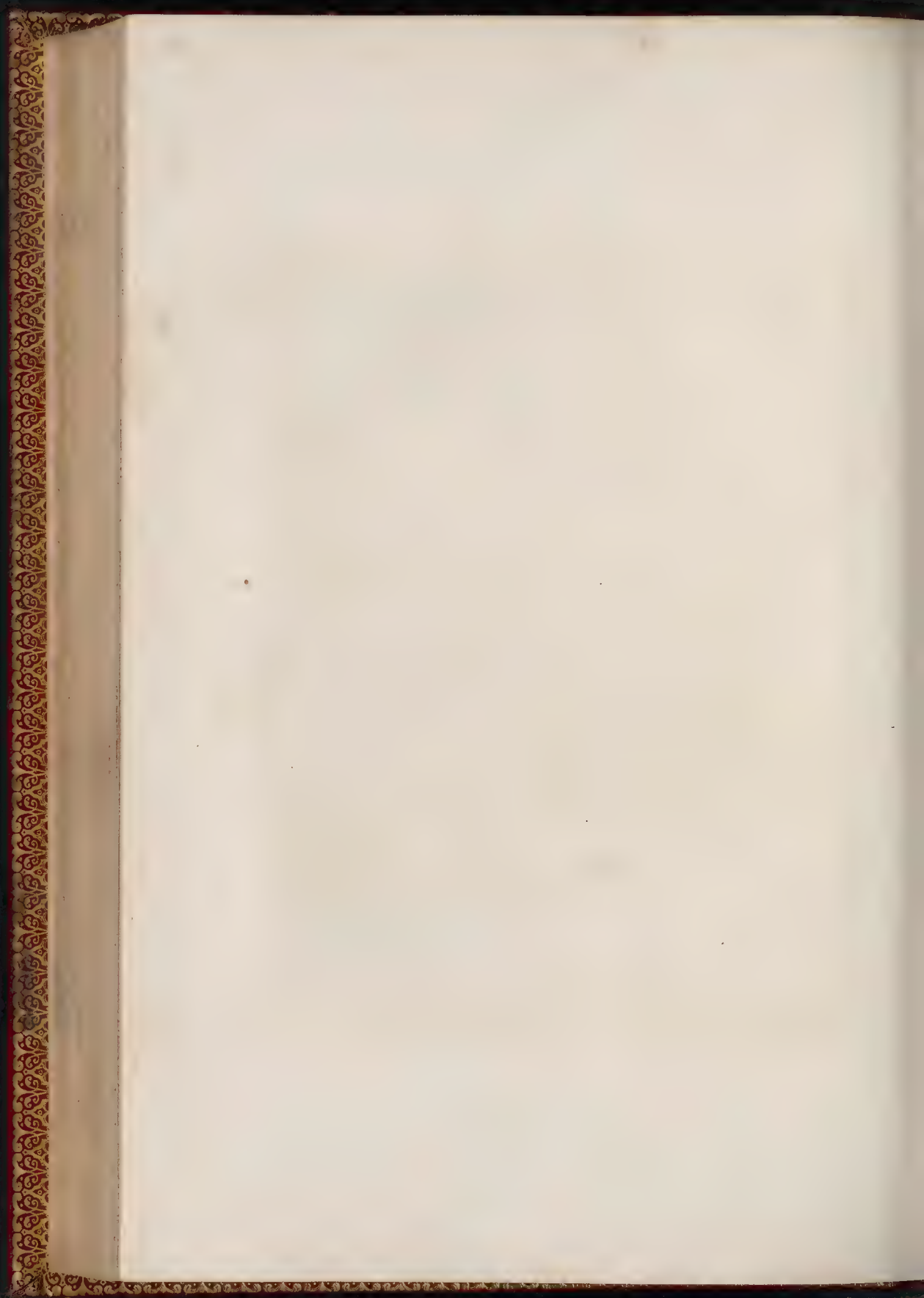


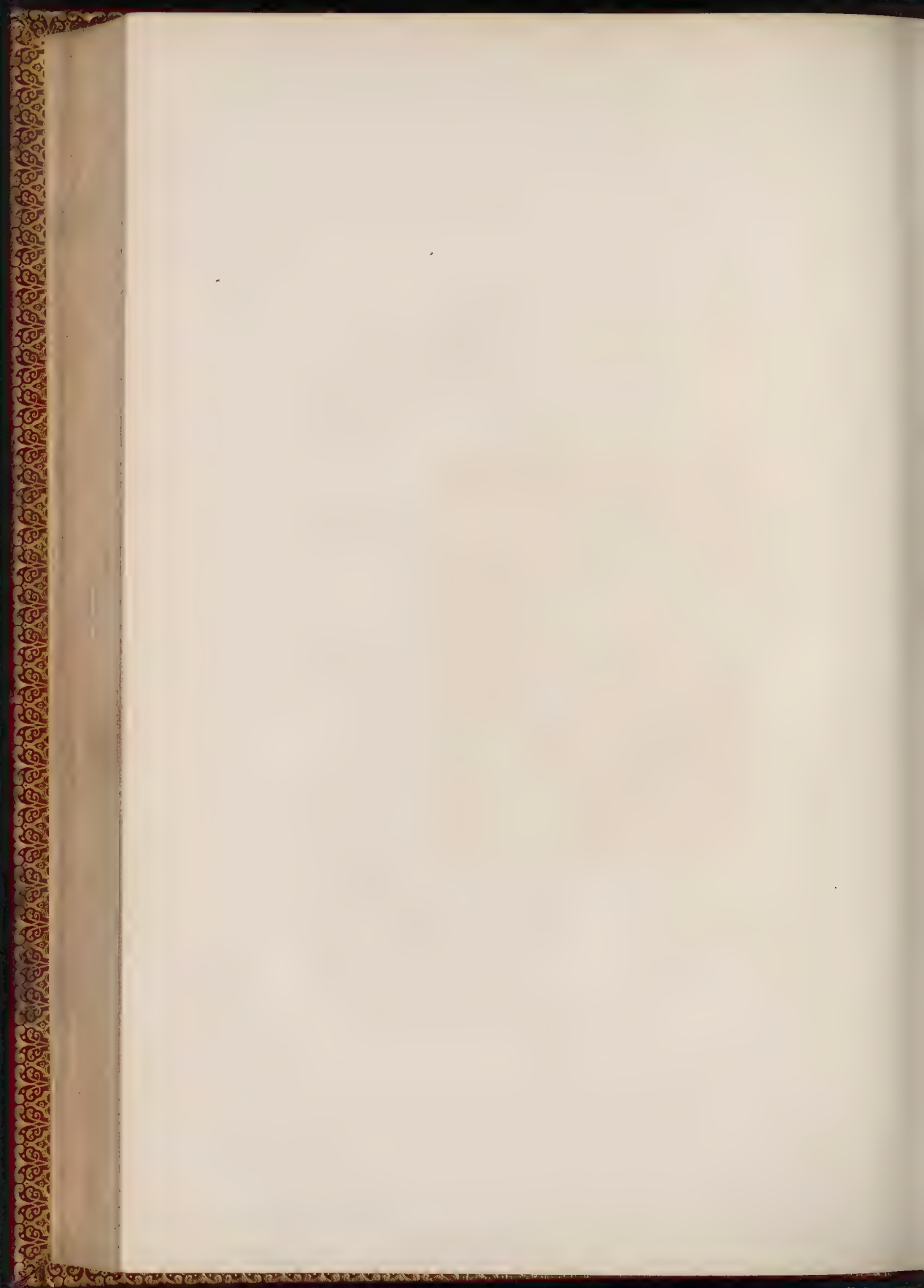


Wald 2001

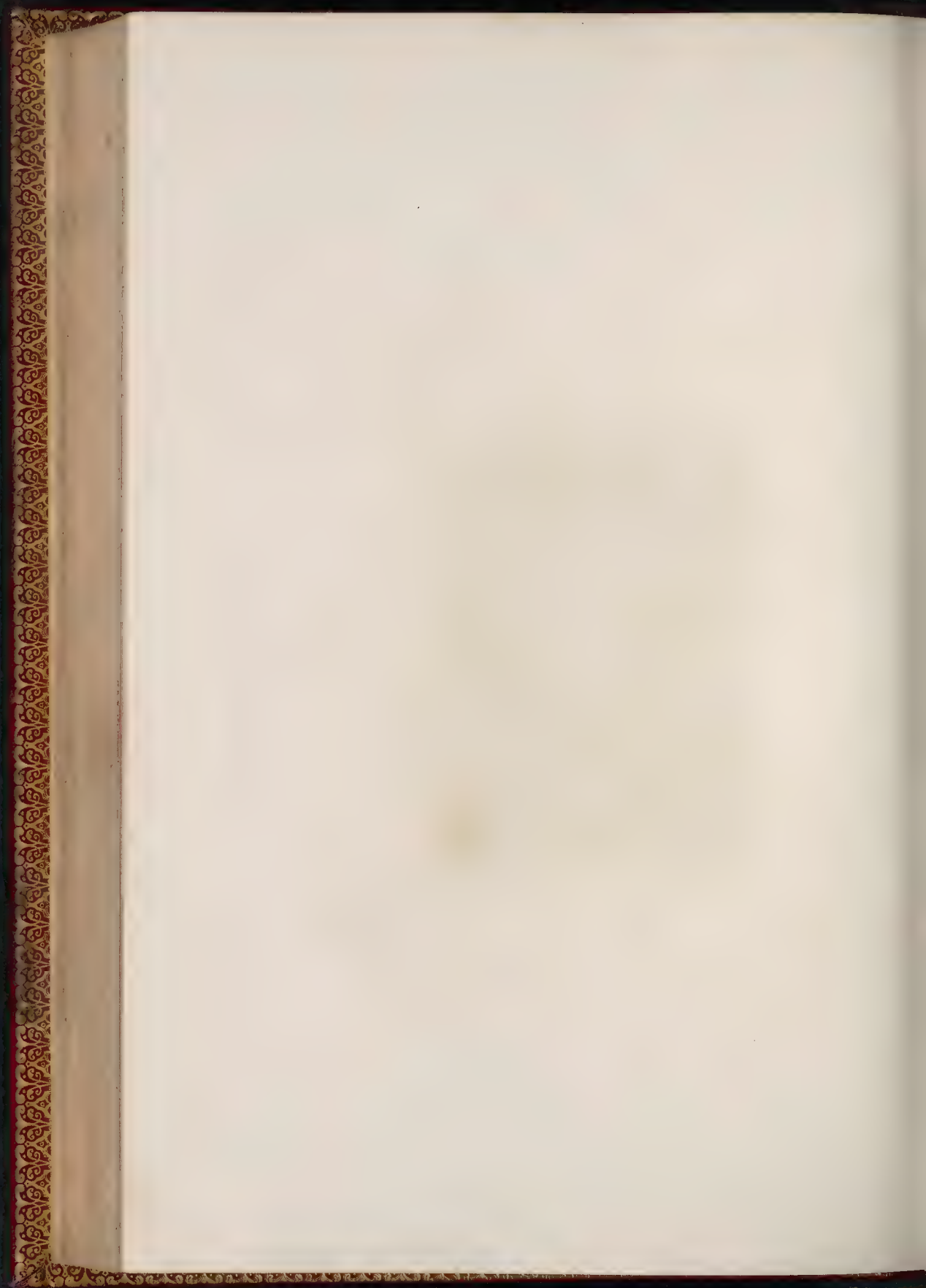
St. Peter's and Paul's Church 20

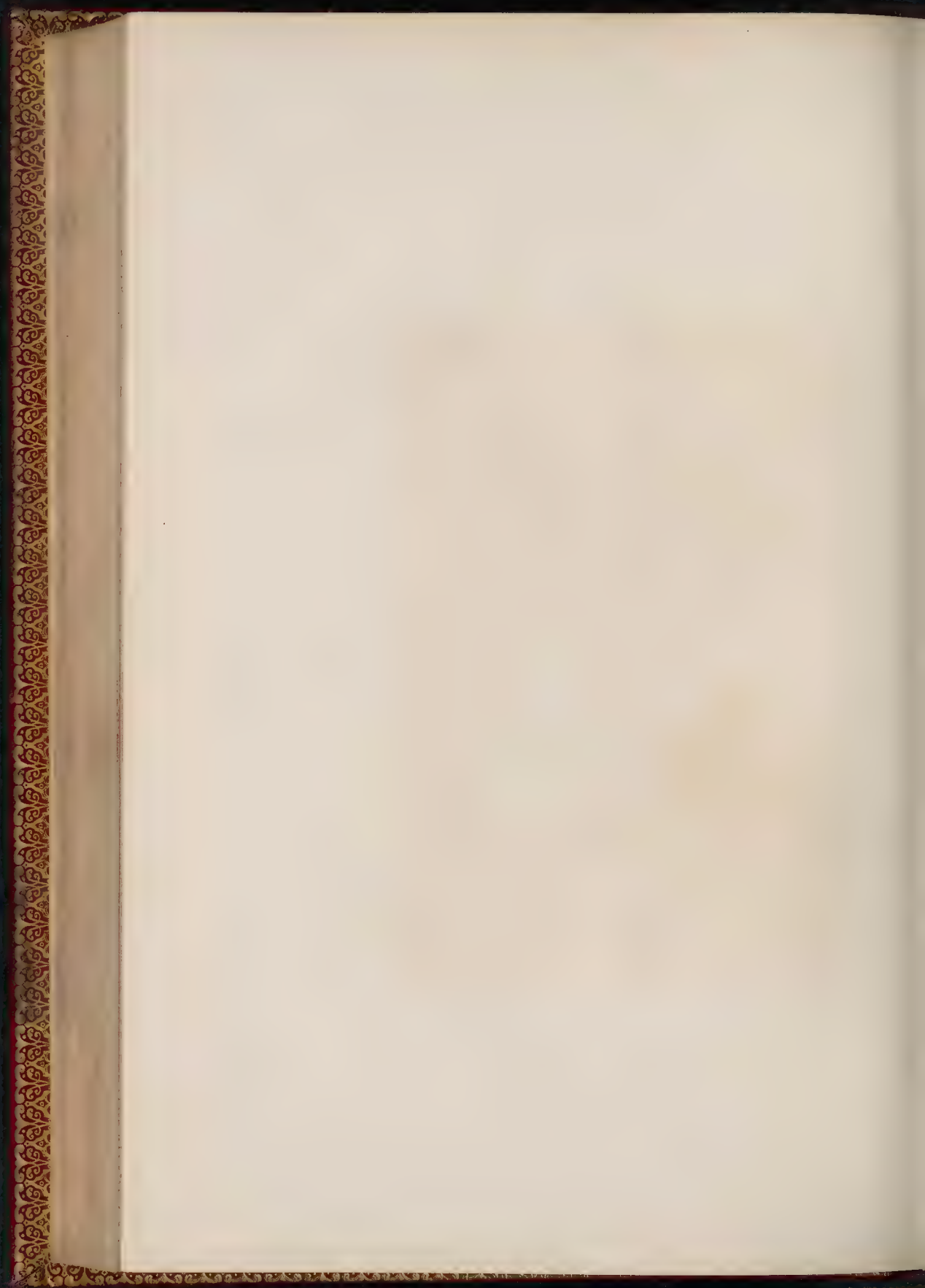
Wald 2001



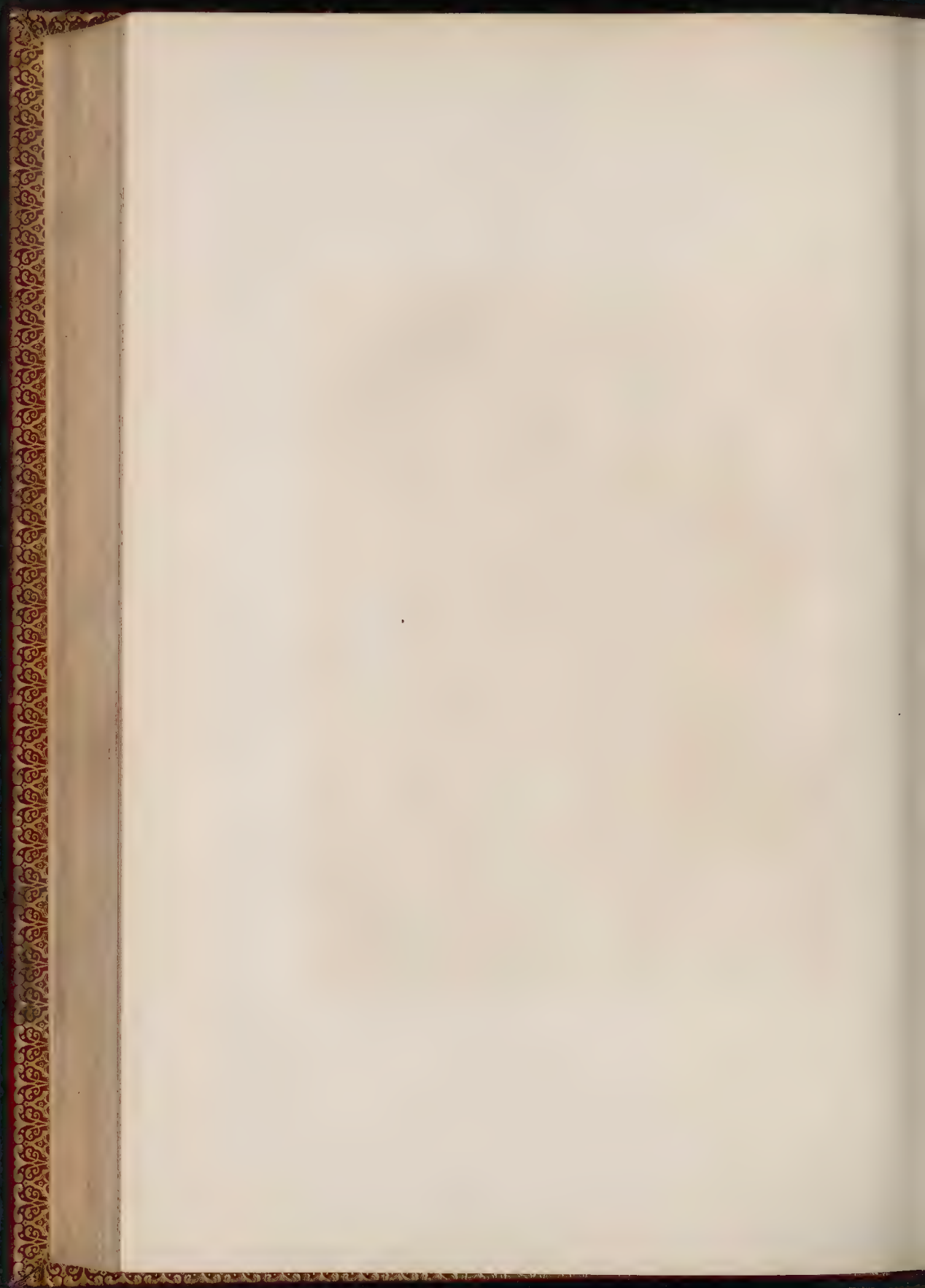




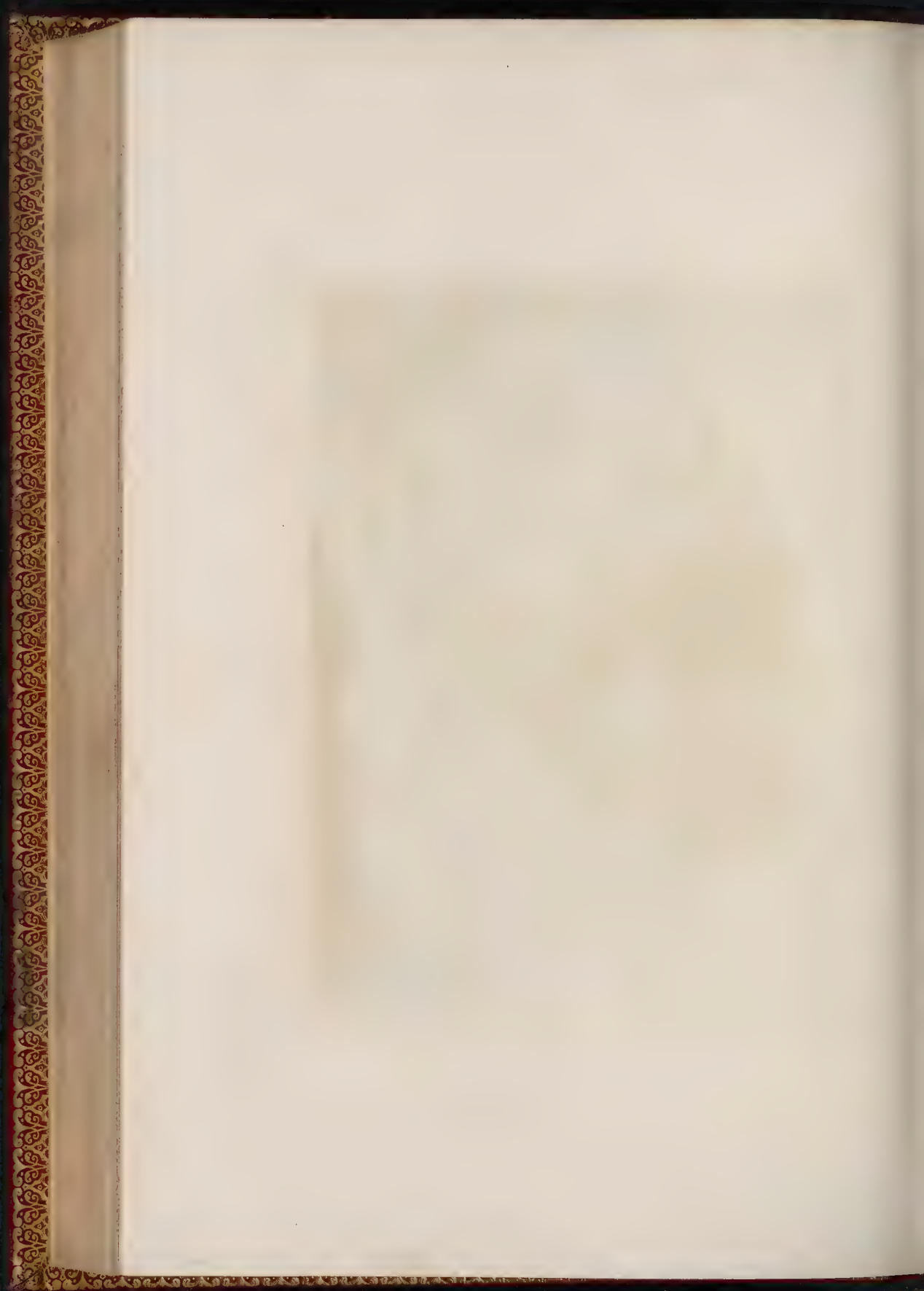


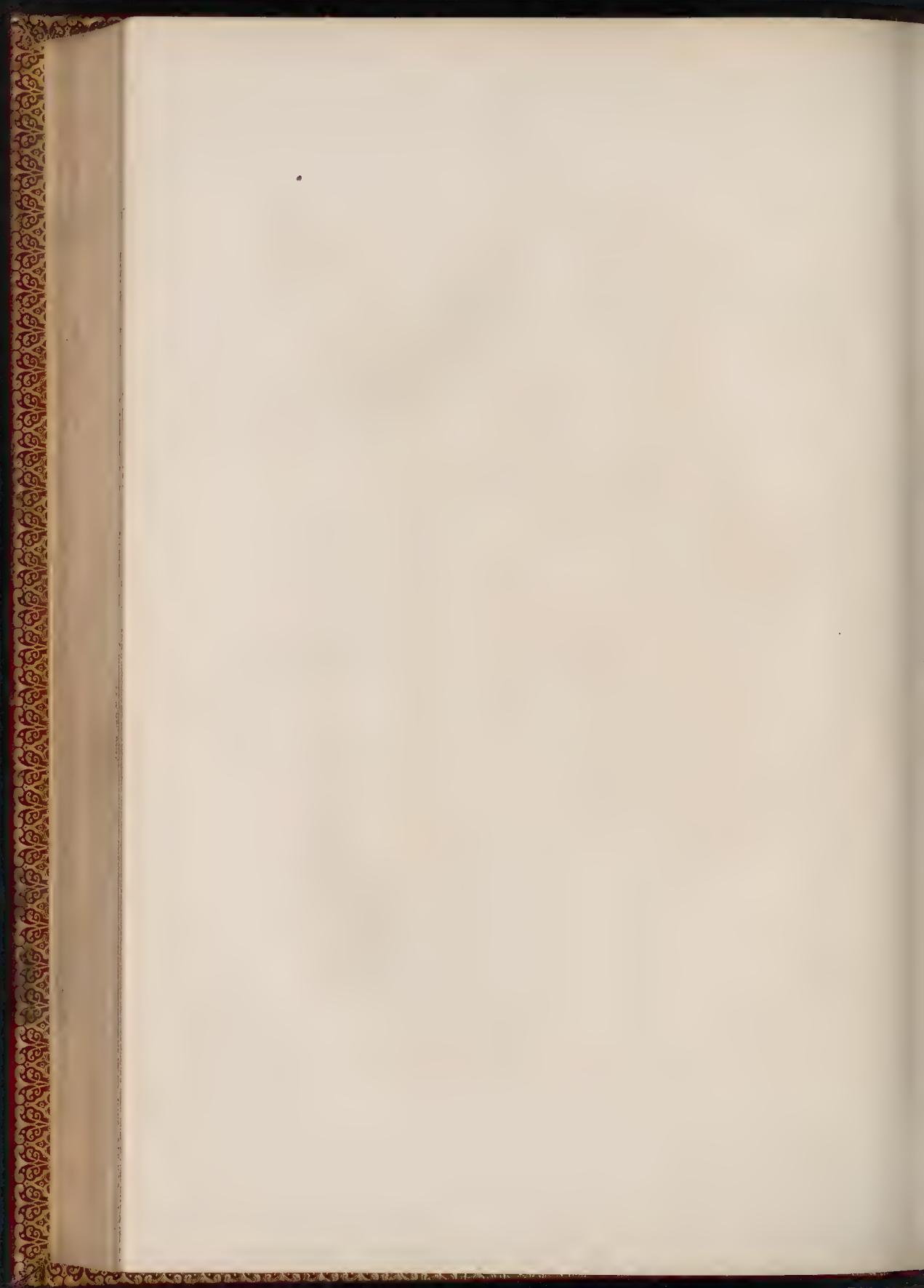


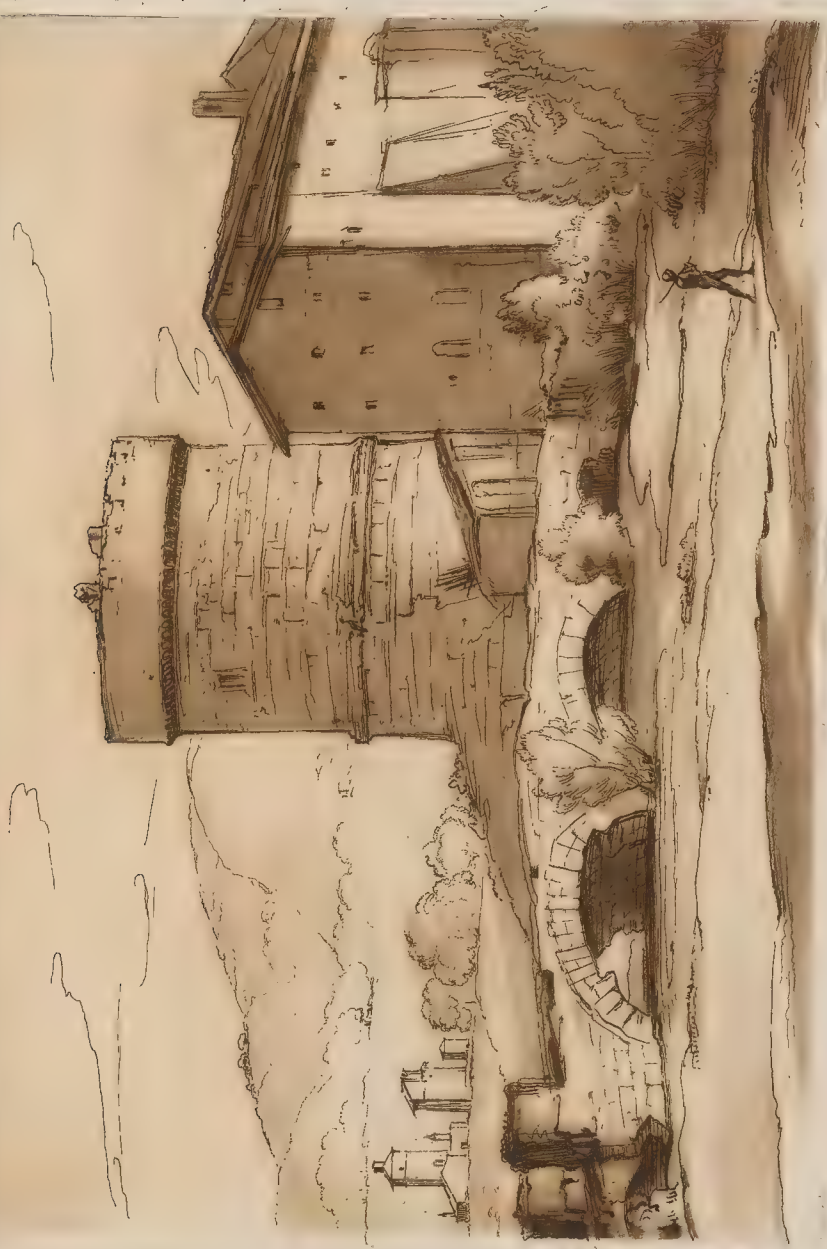


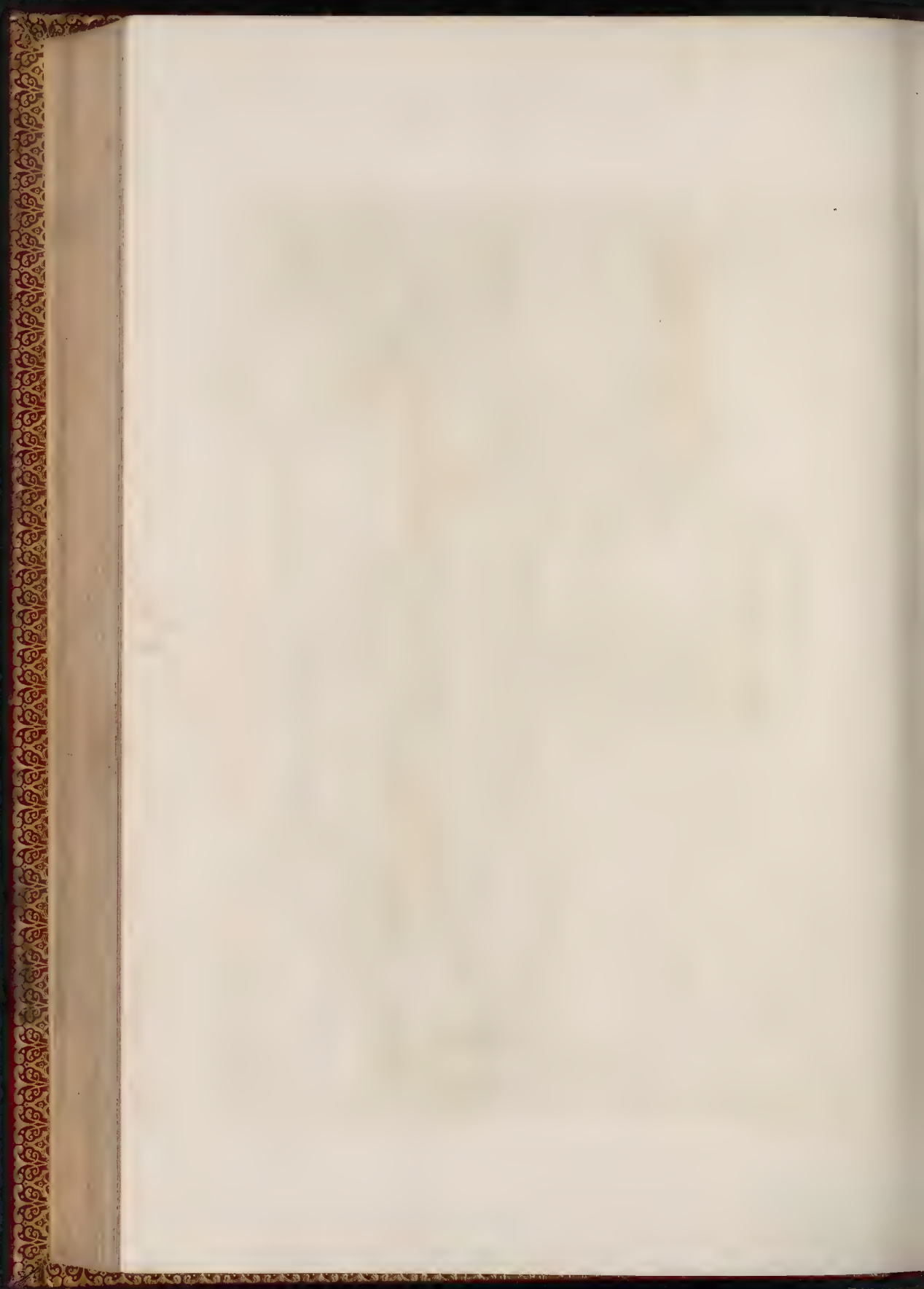


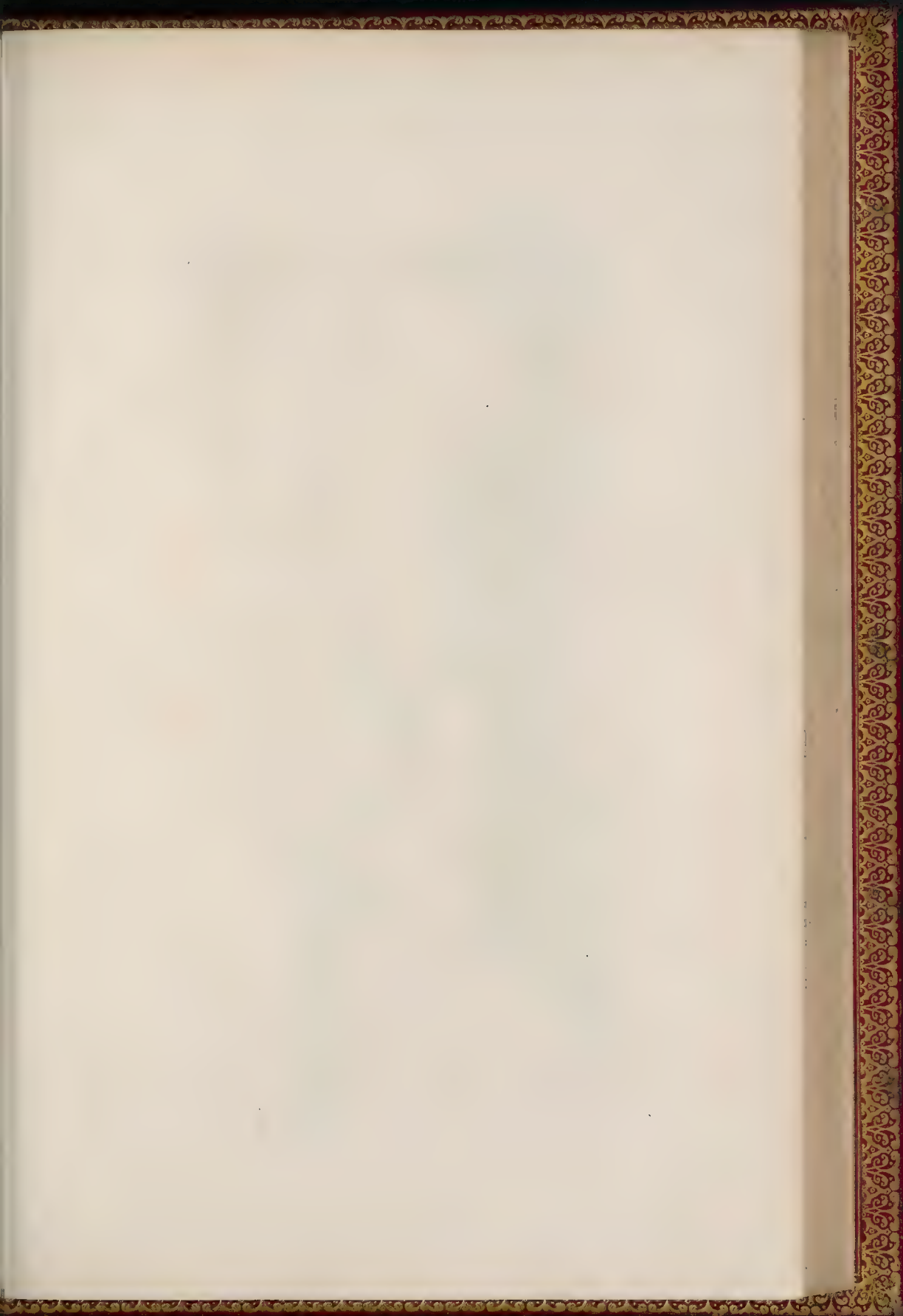


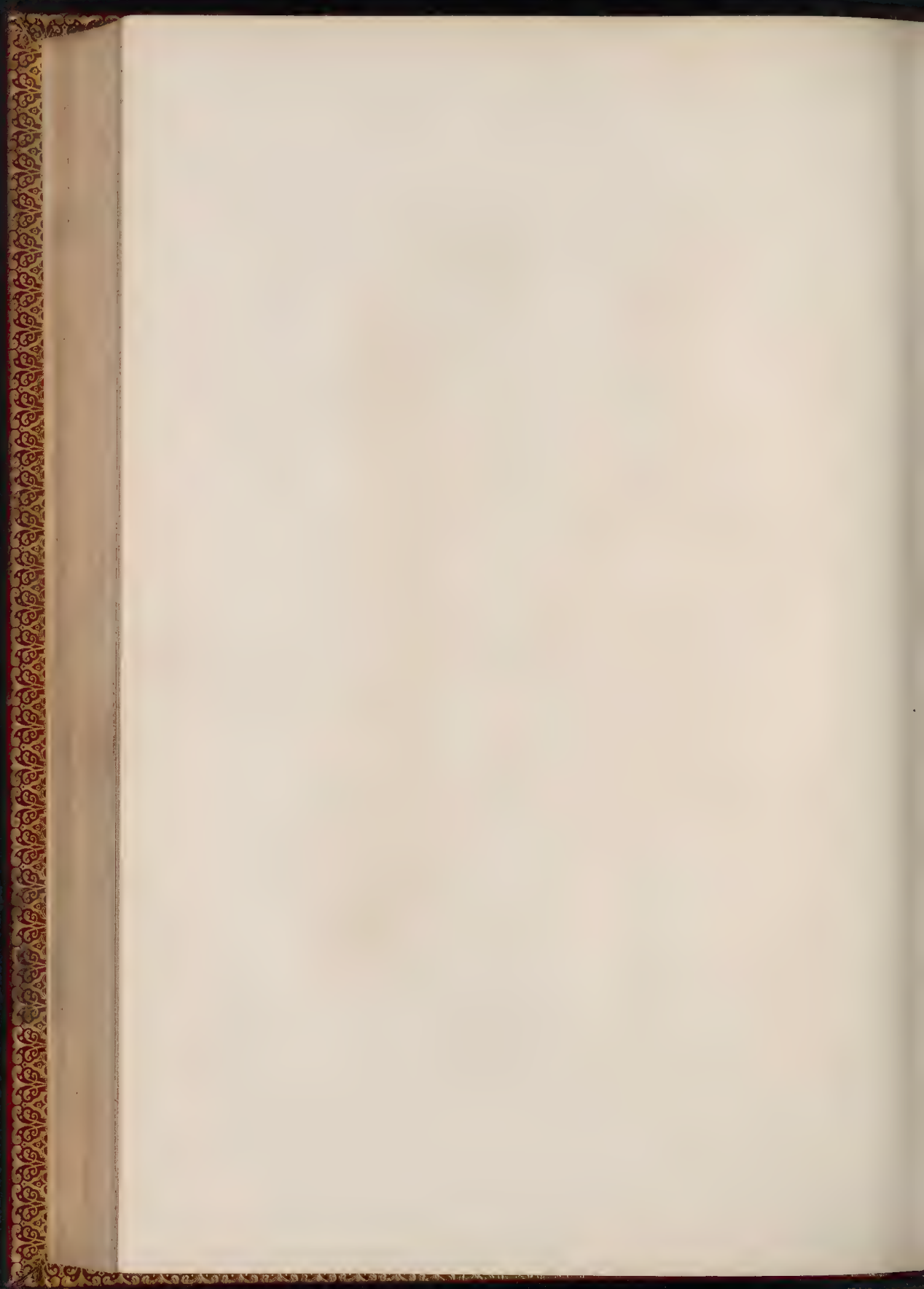




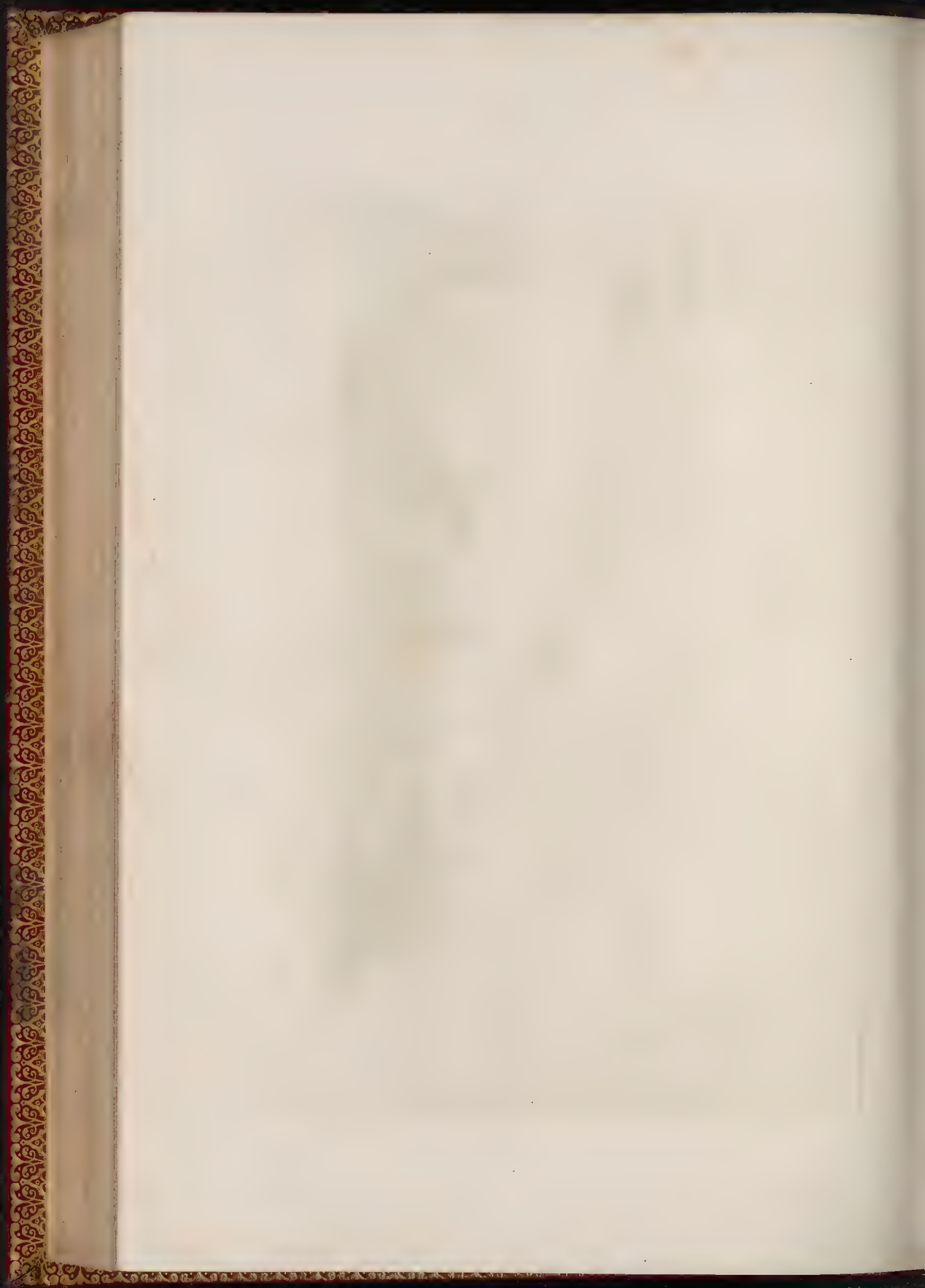


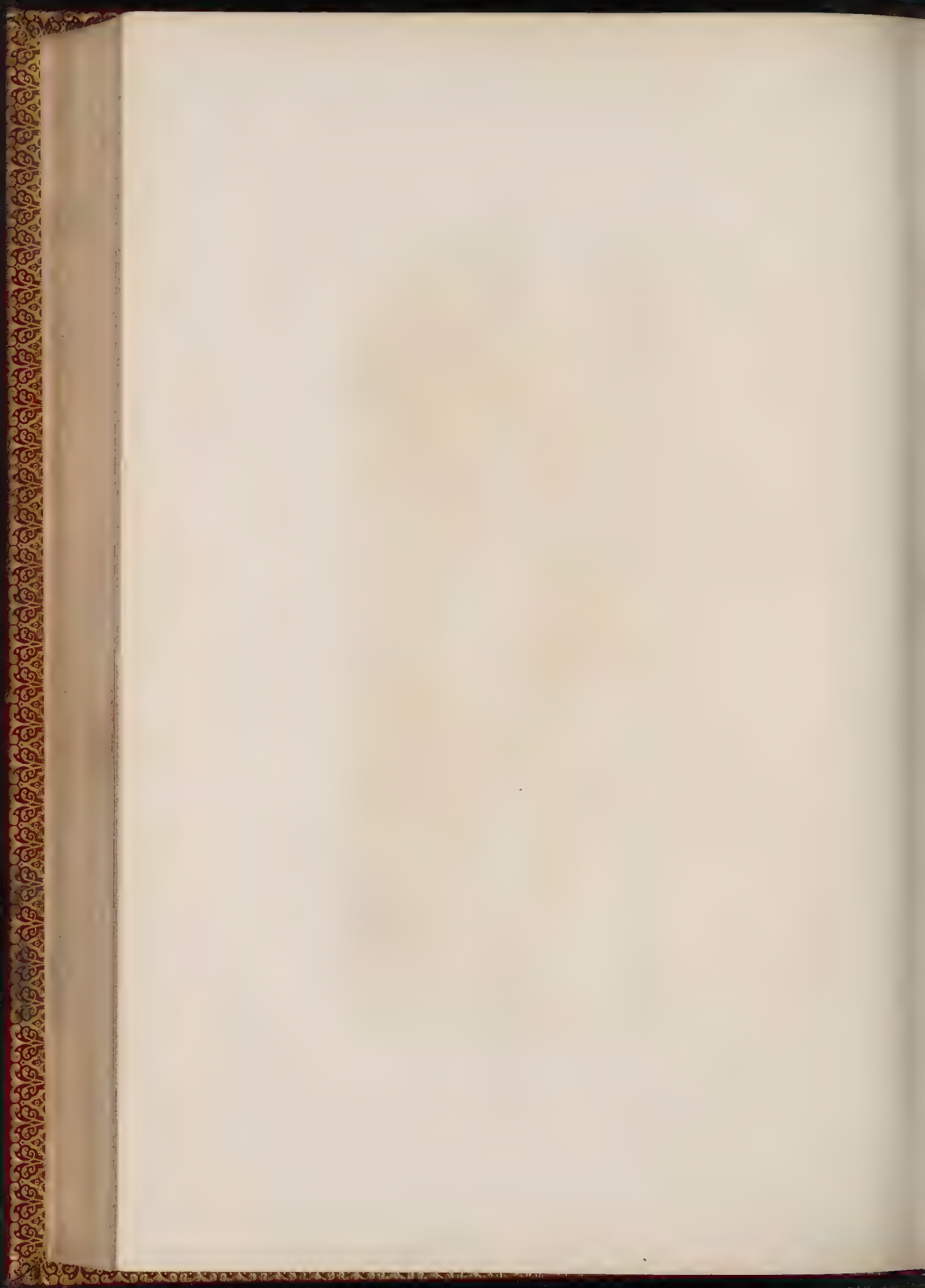




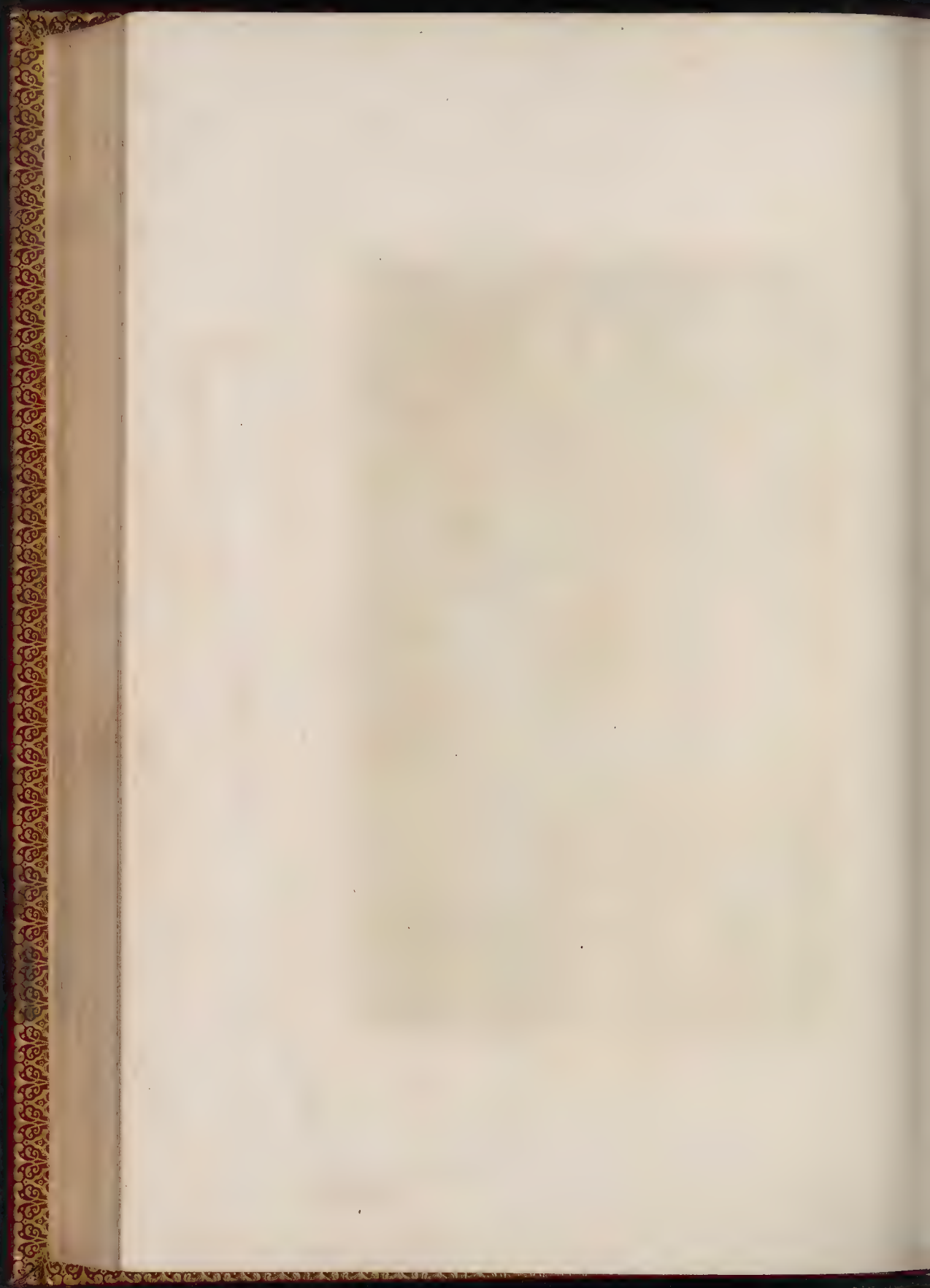


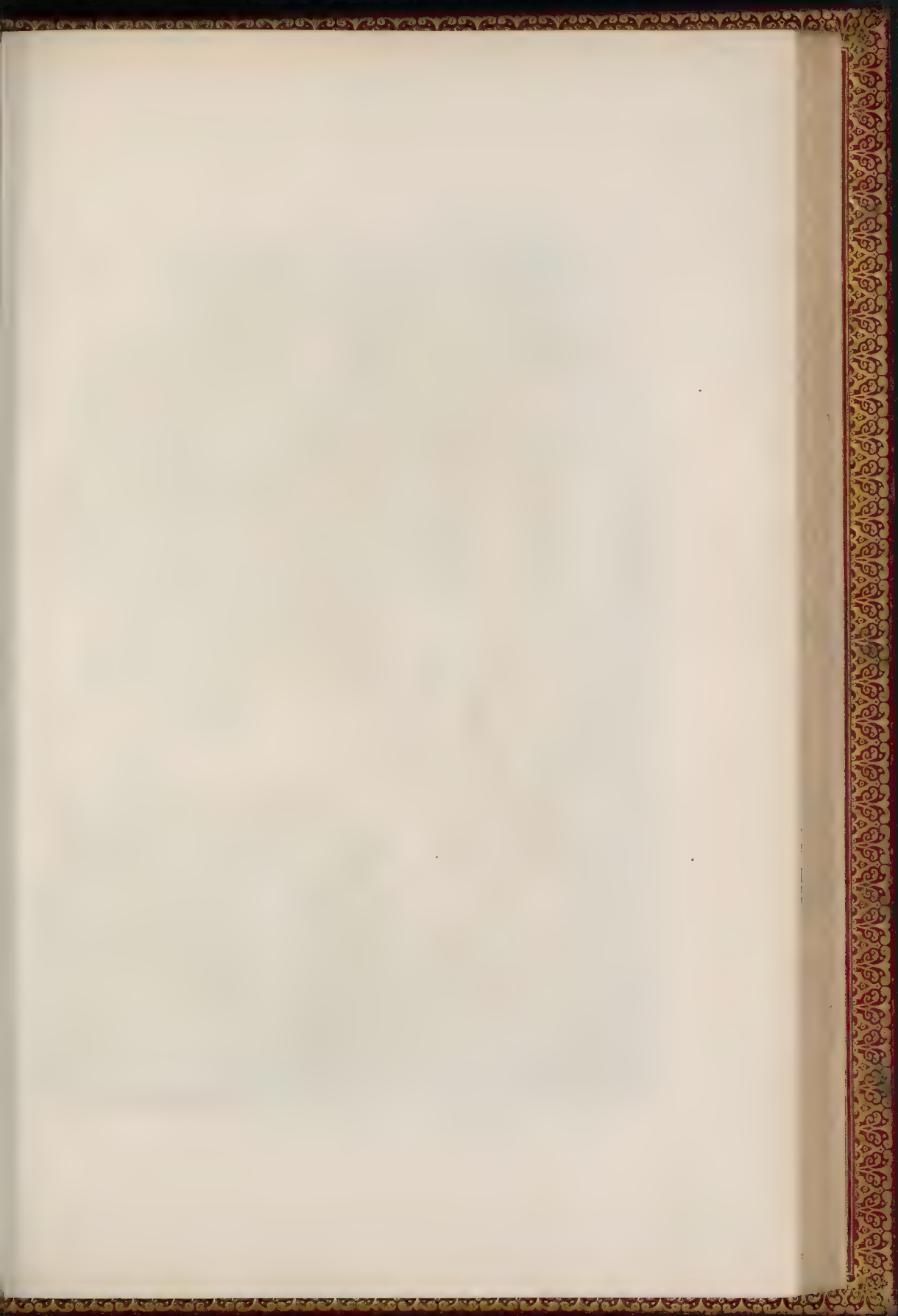


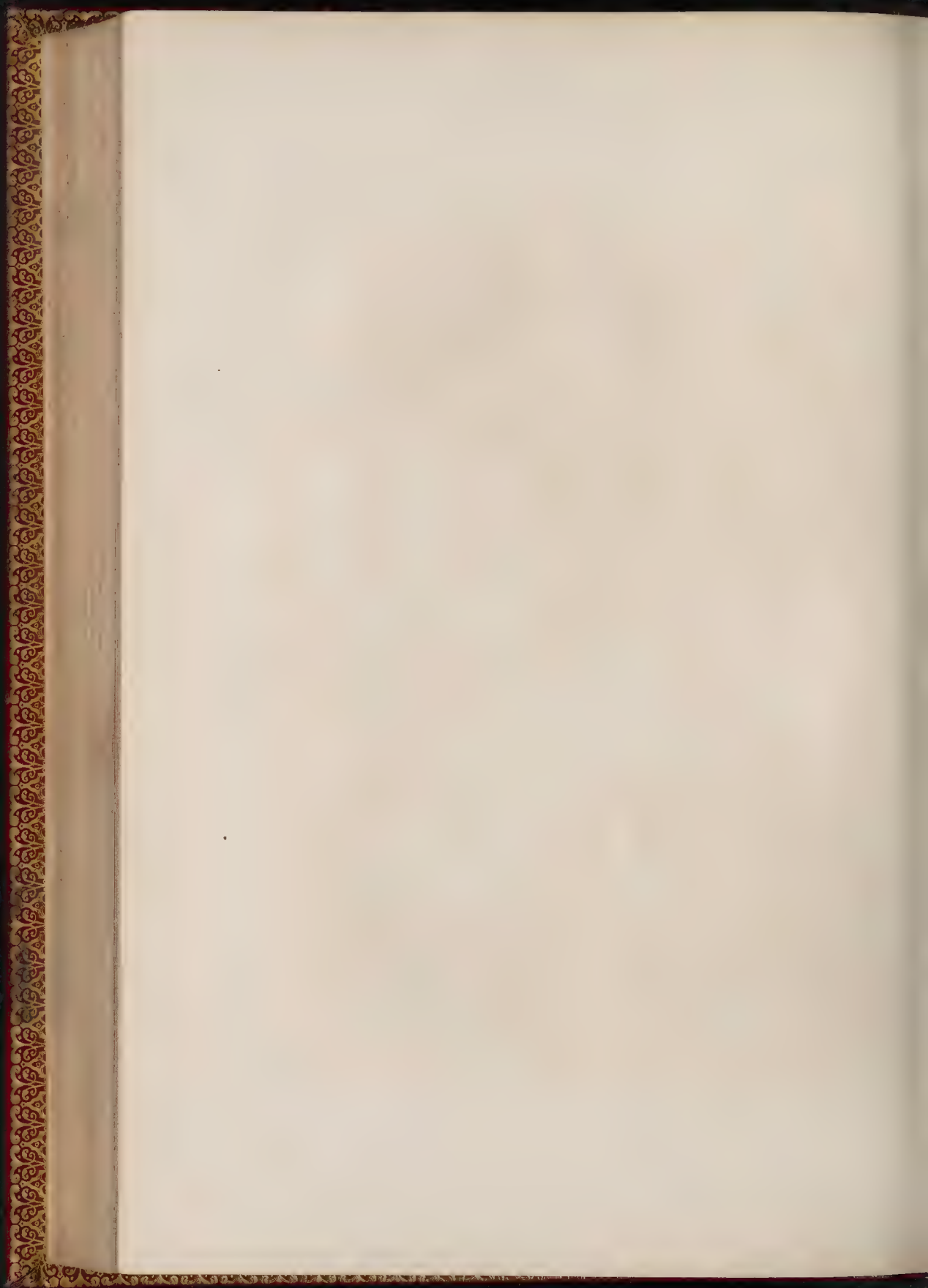




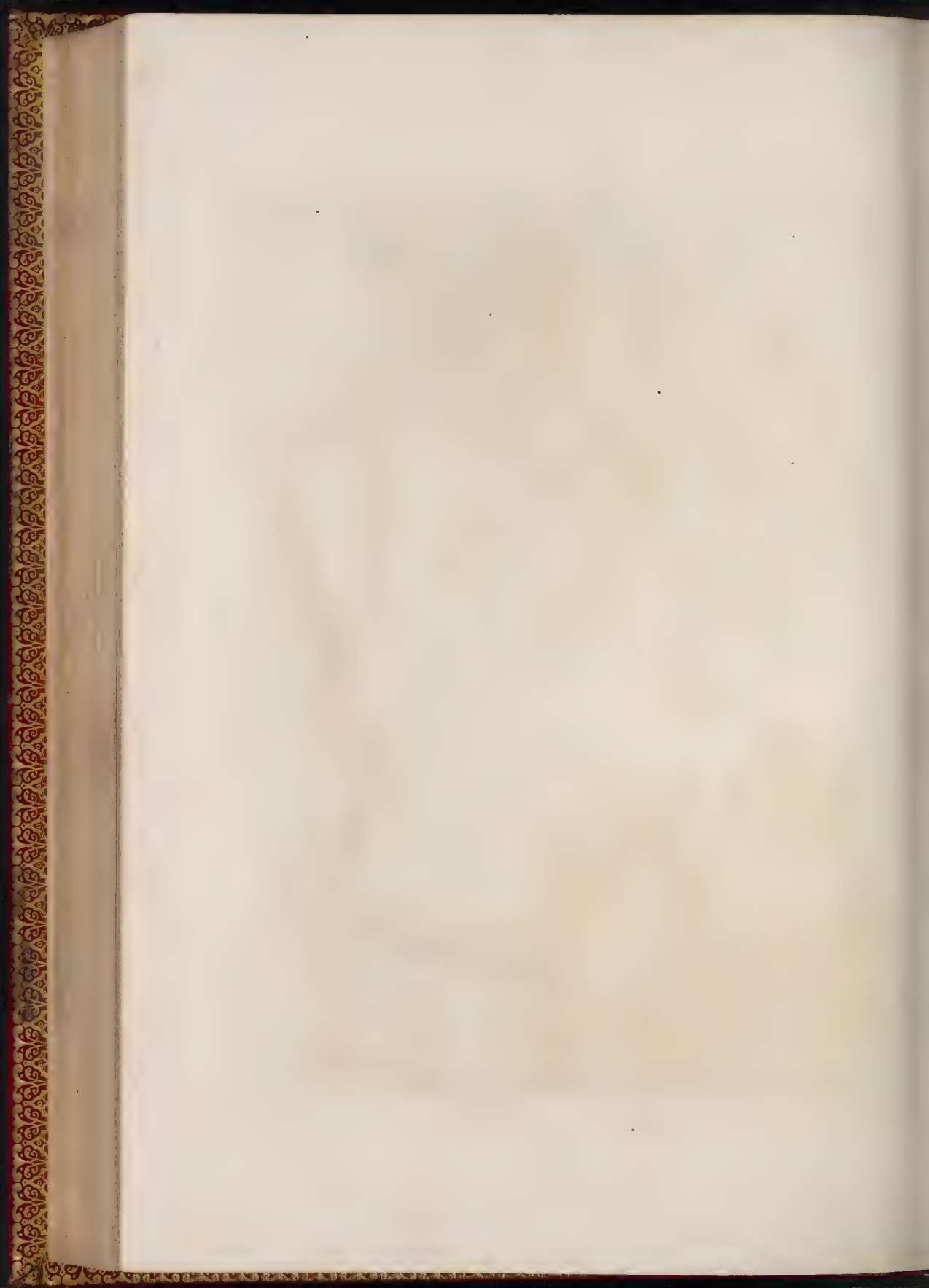


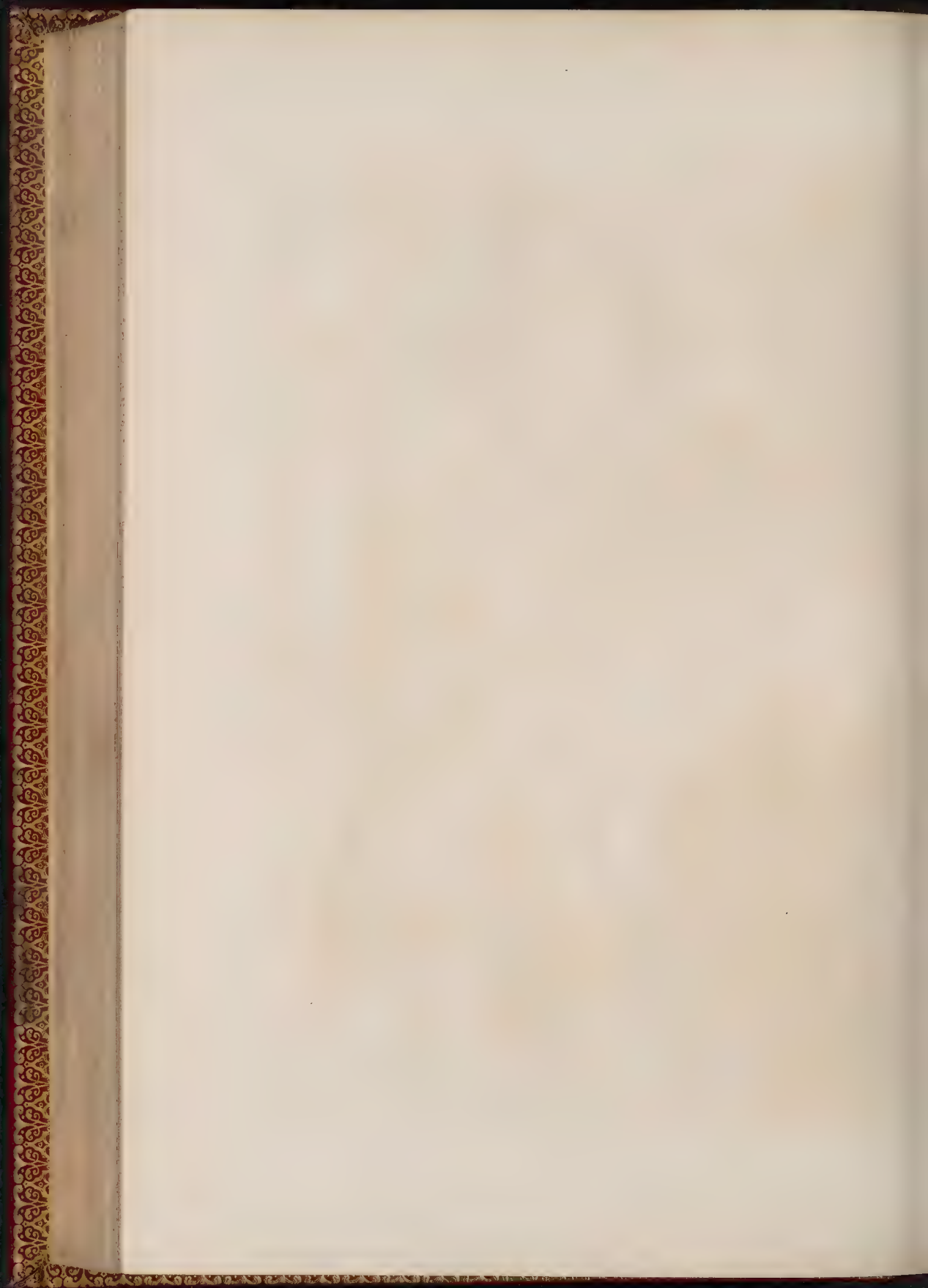




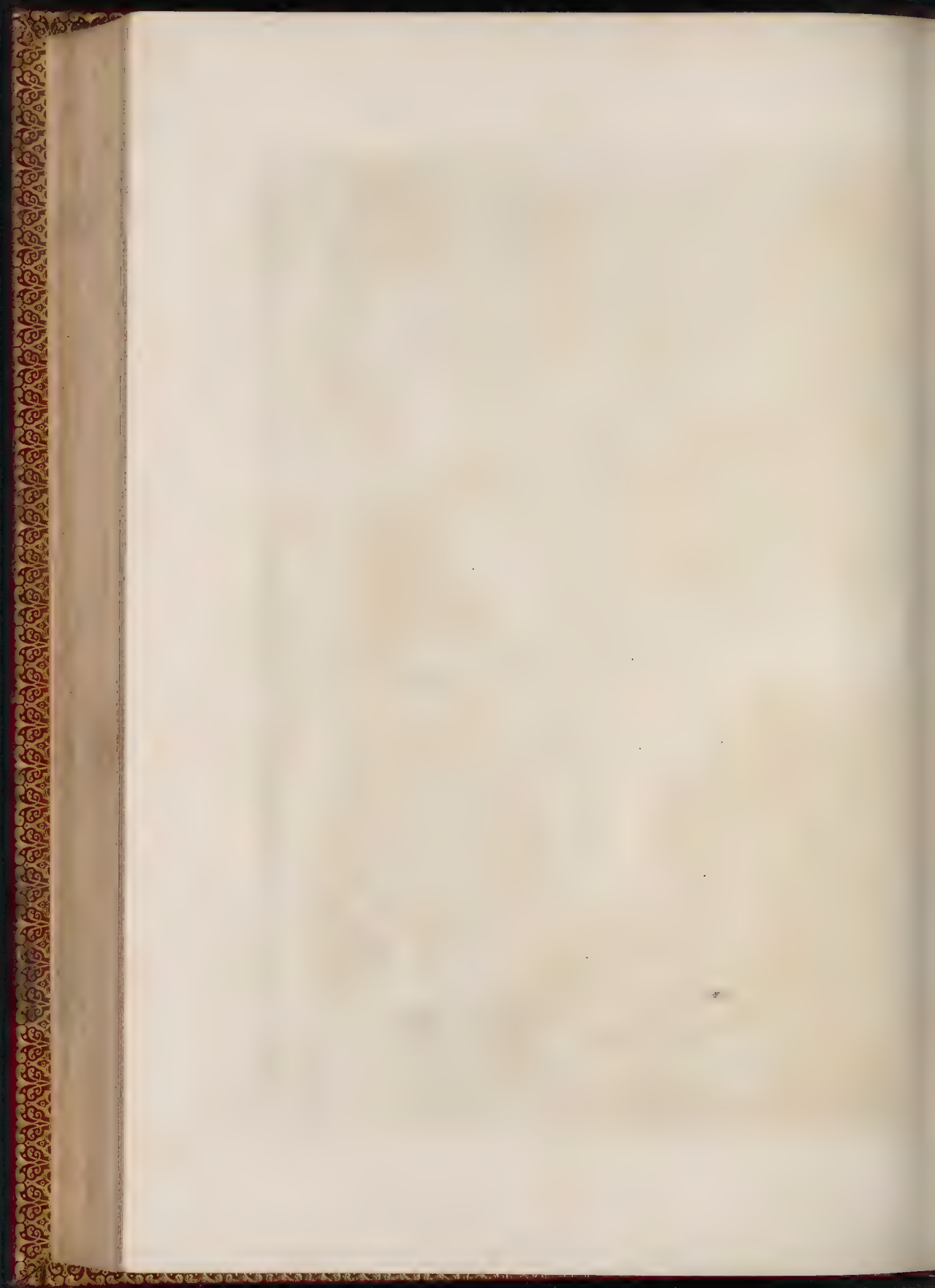


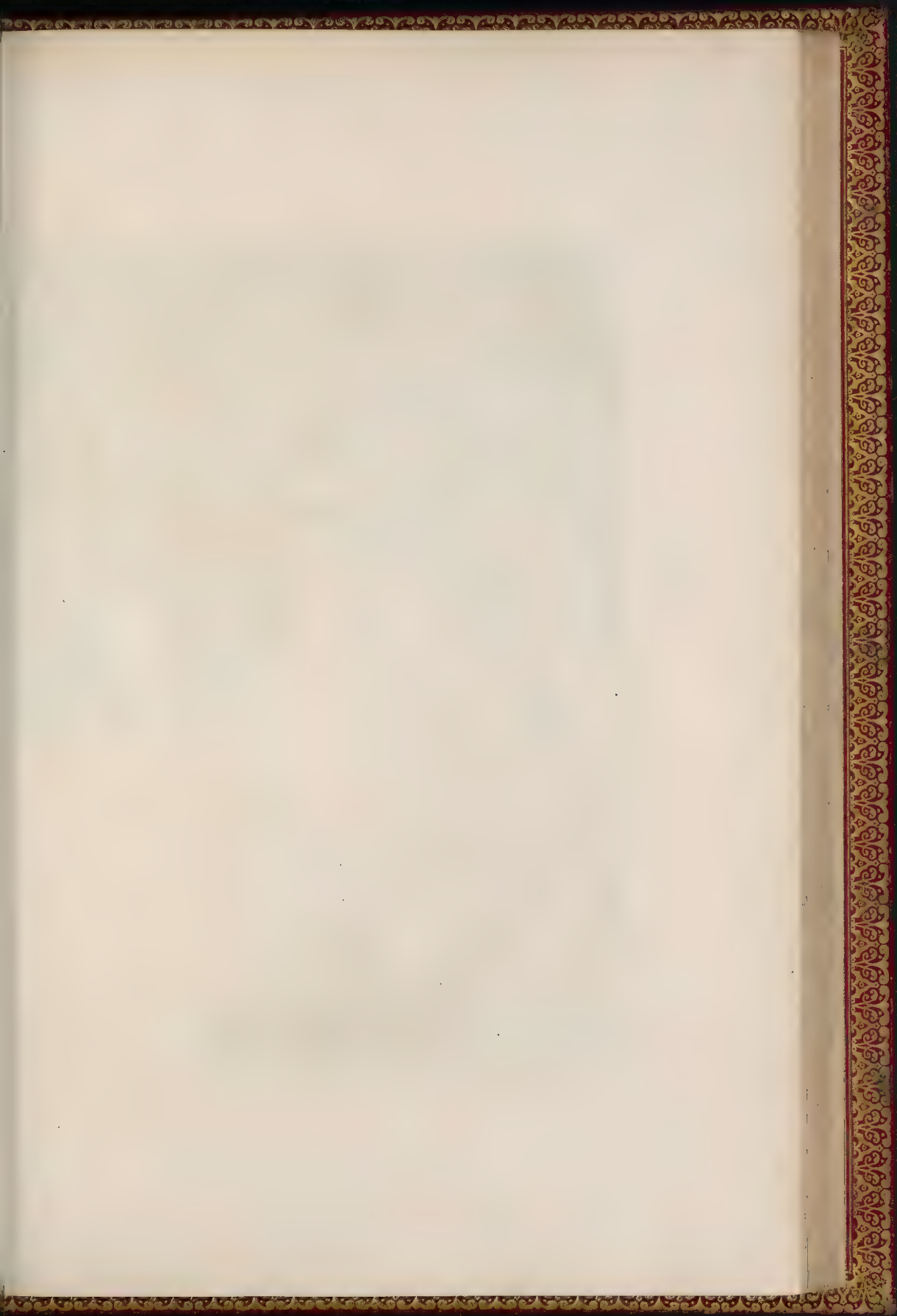


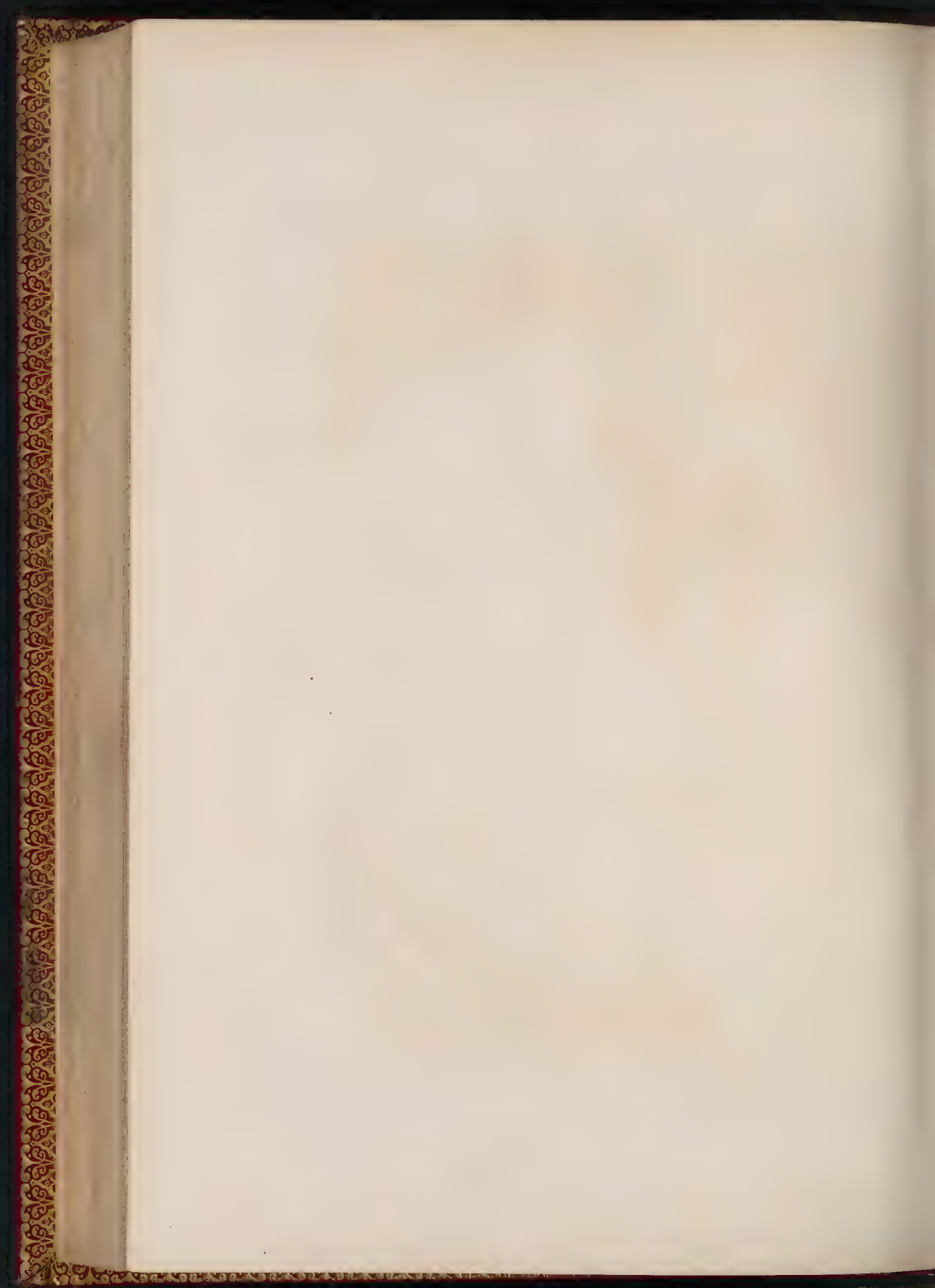


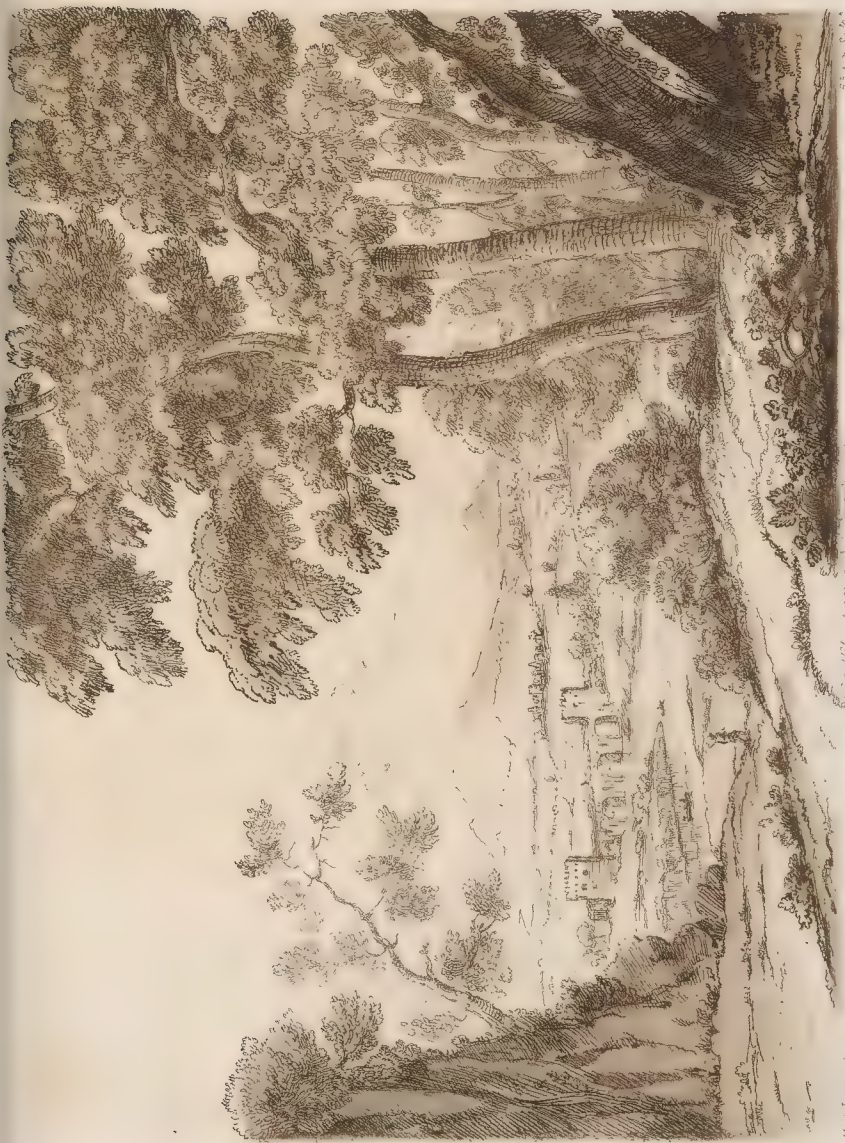




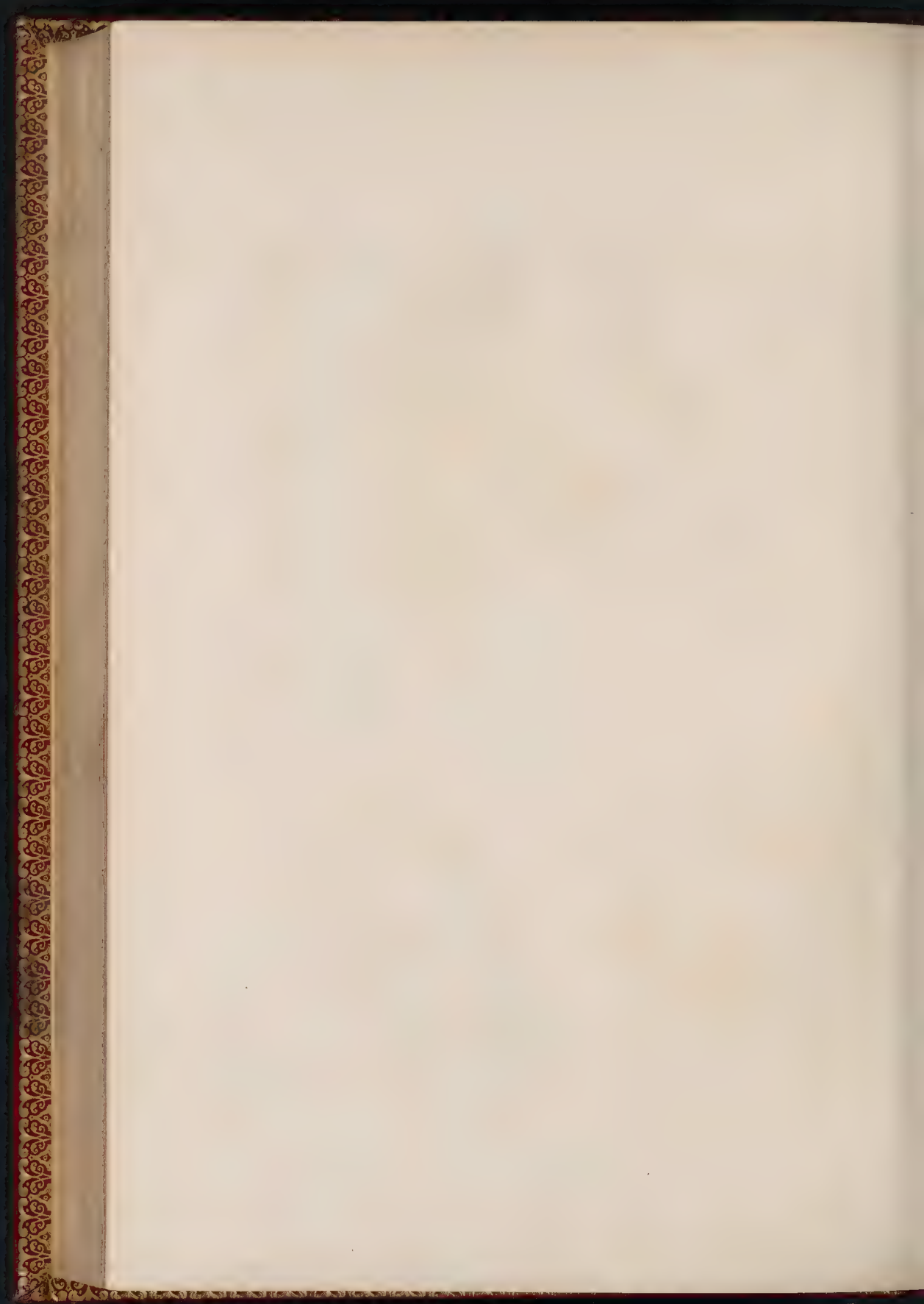








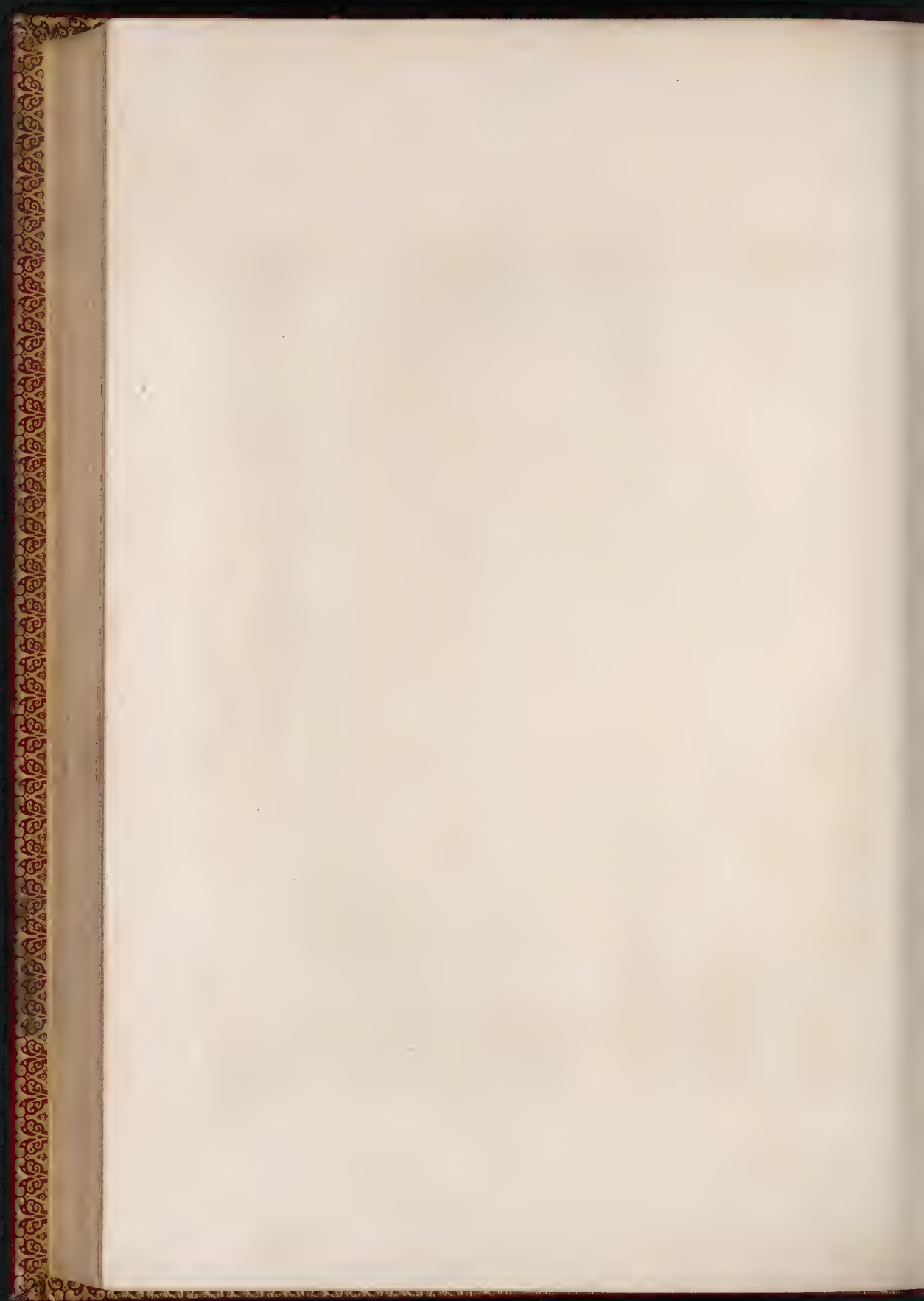


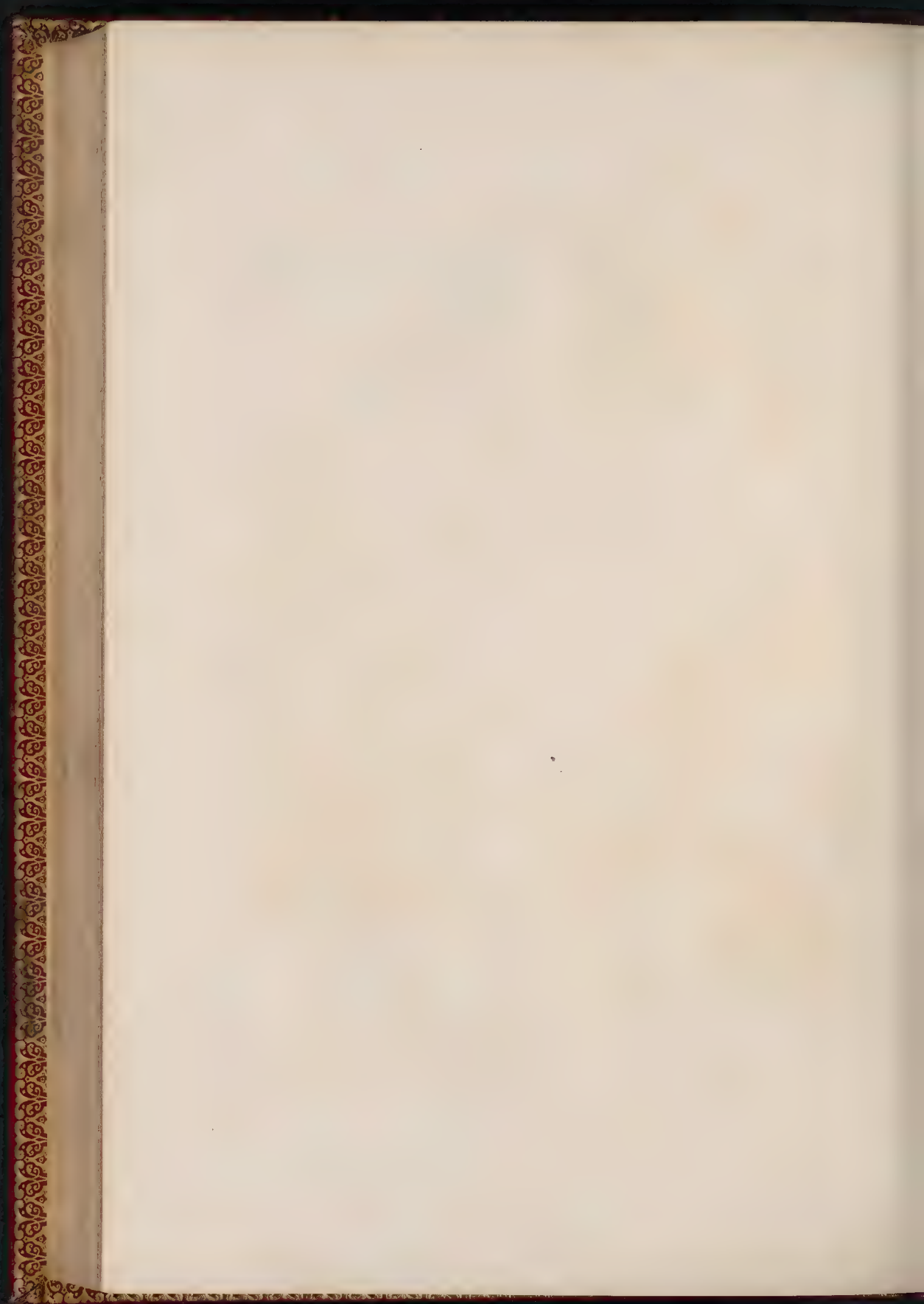




Il Tempio di Atena
e di Minerva
nel luogo detto
l'Acropoli

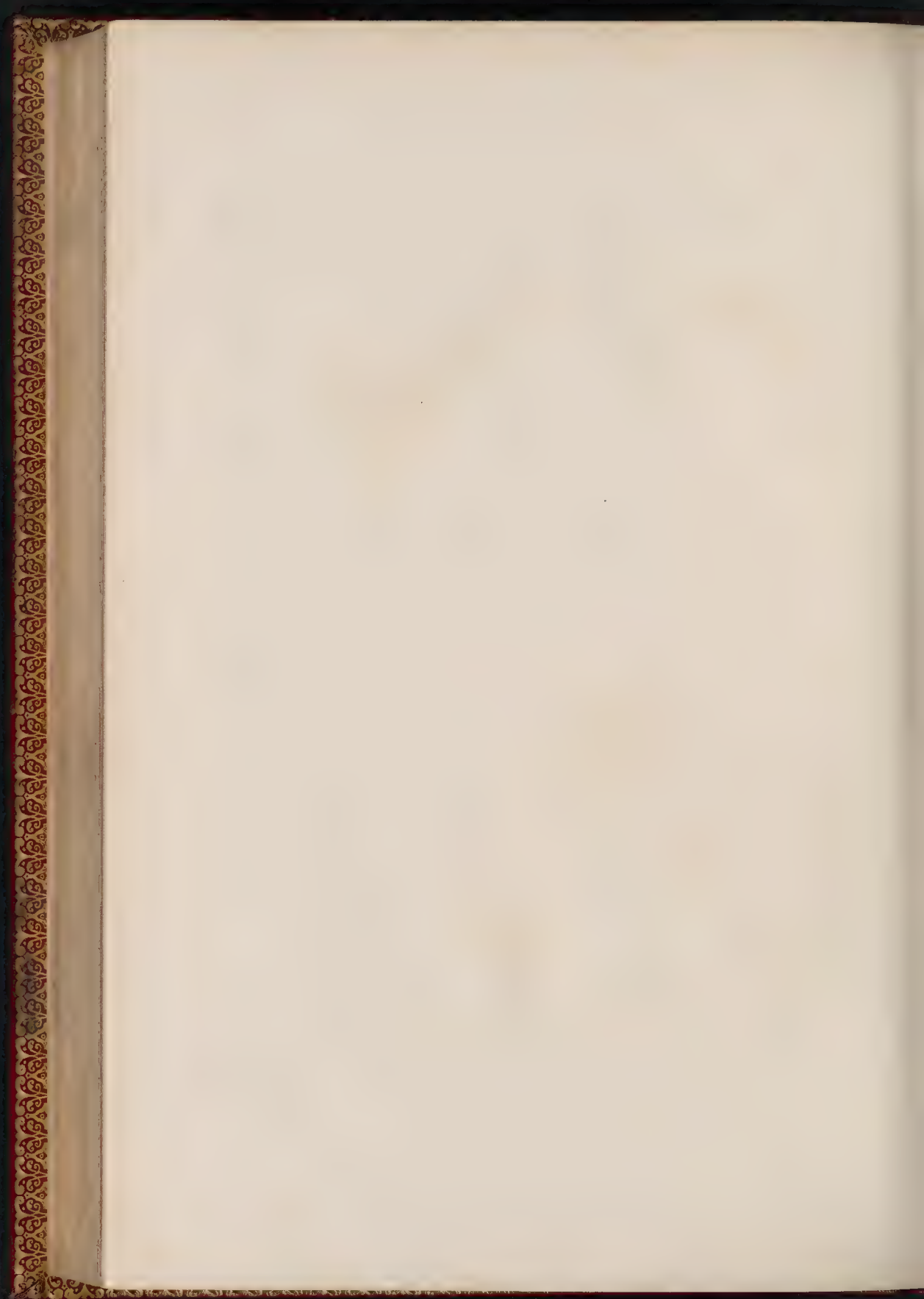
Clusium 1813



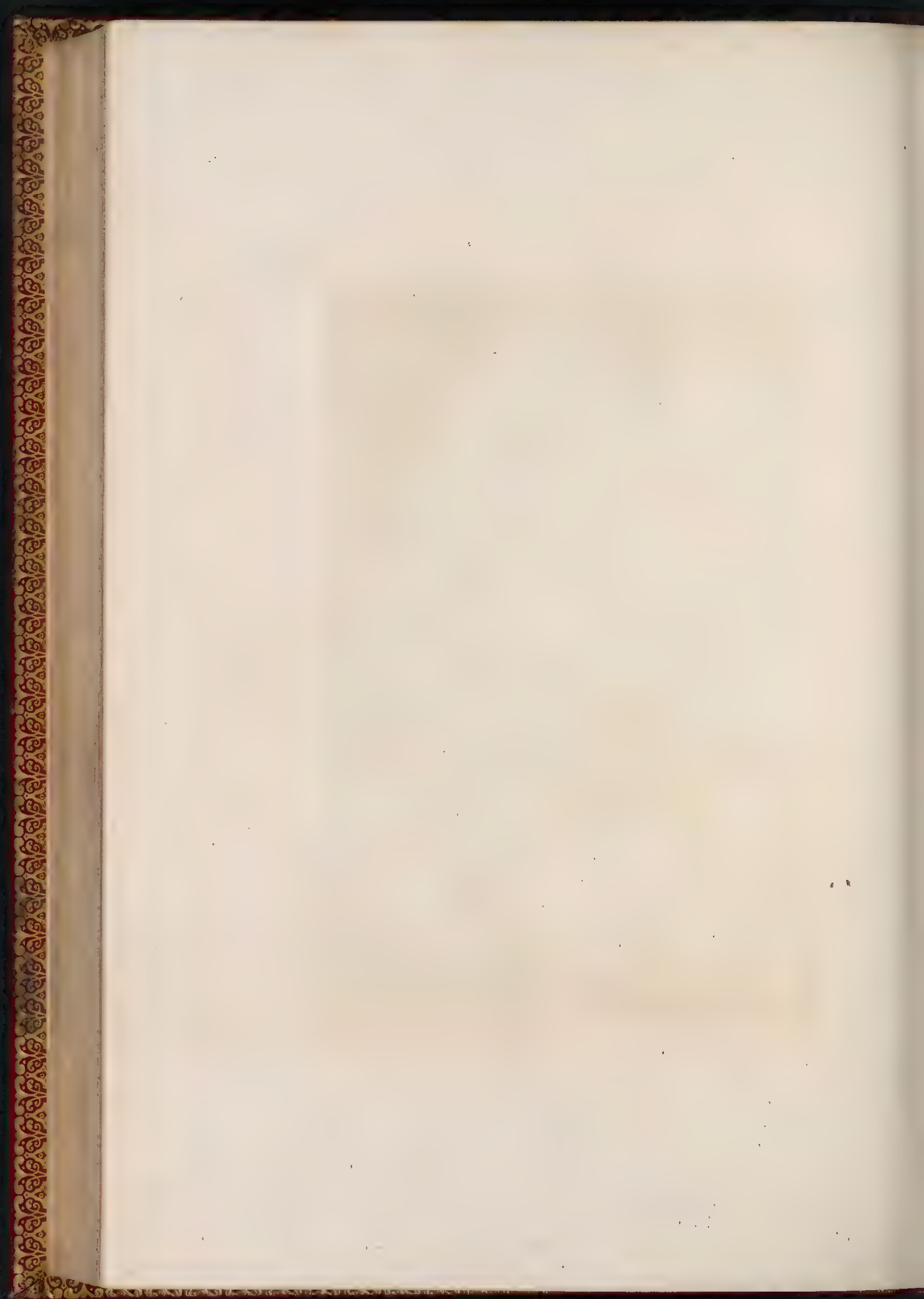


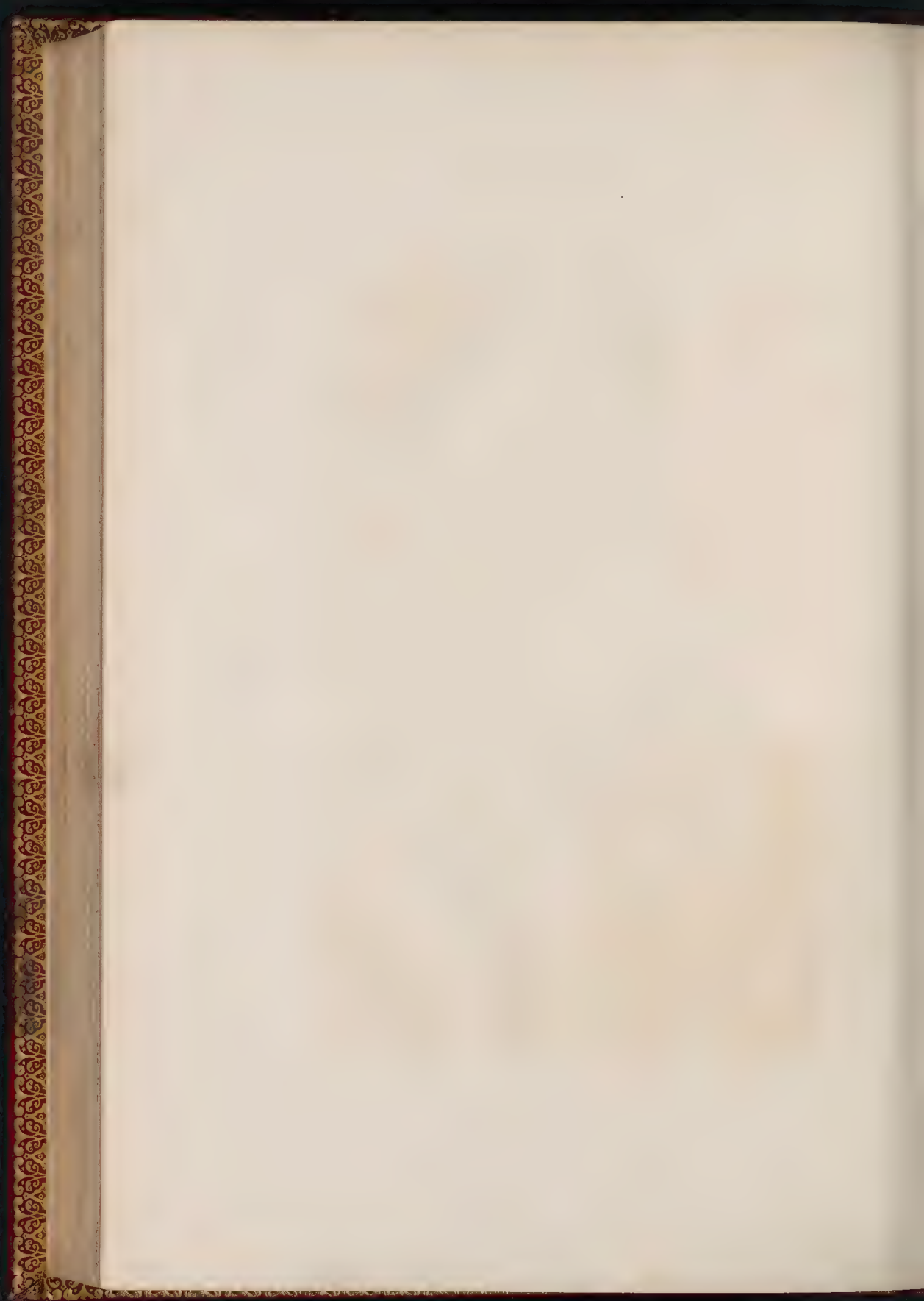


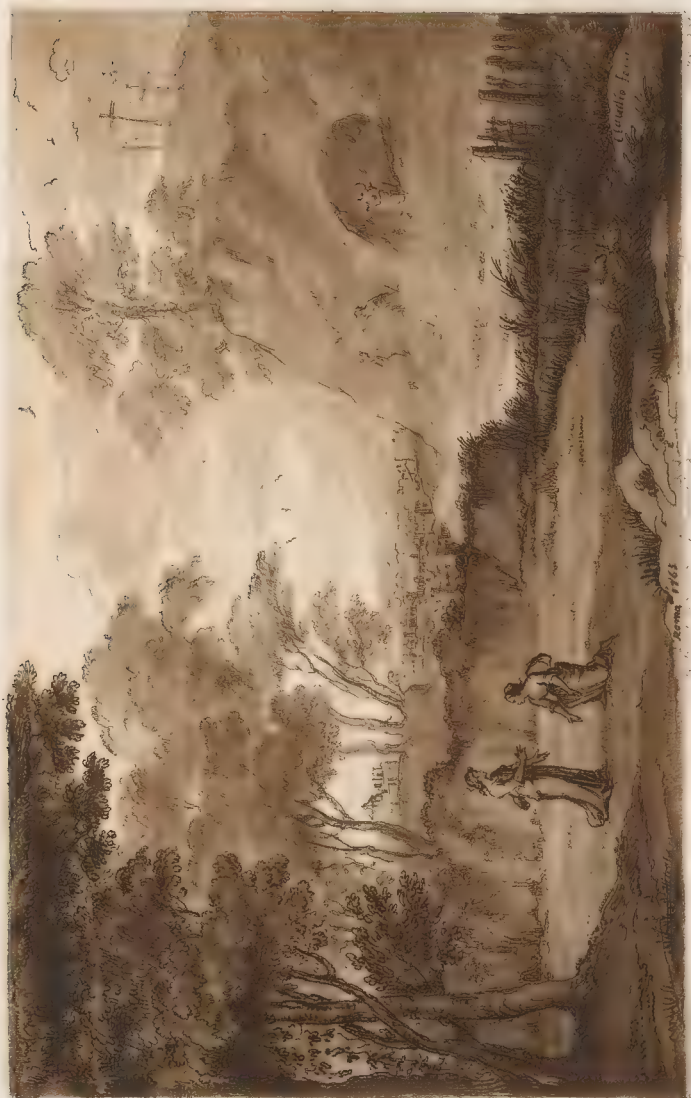




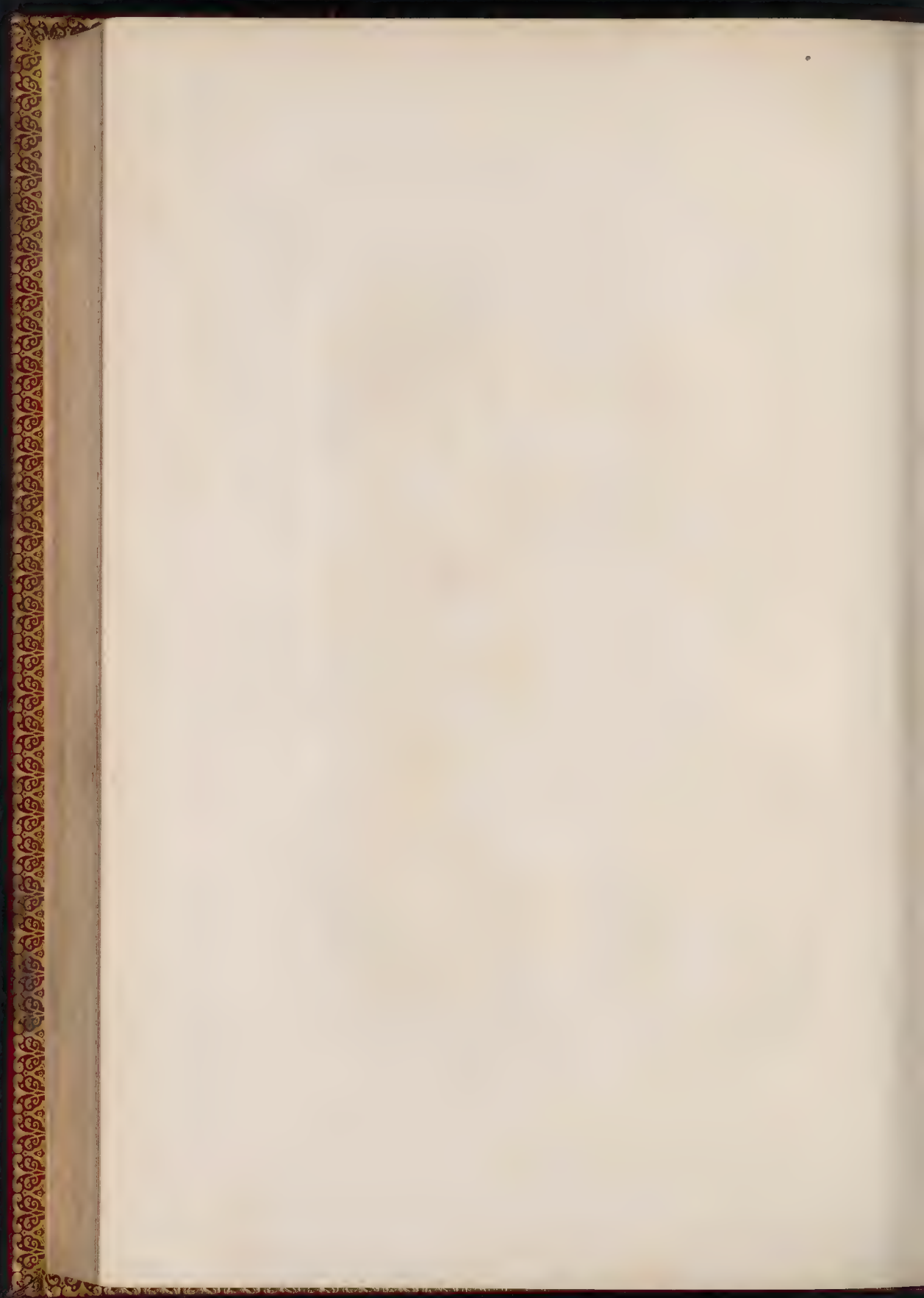


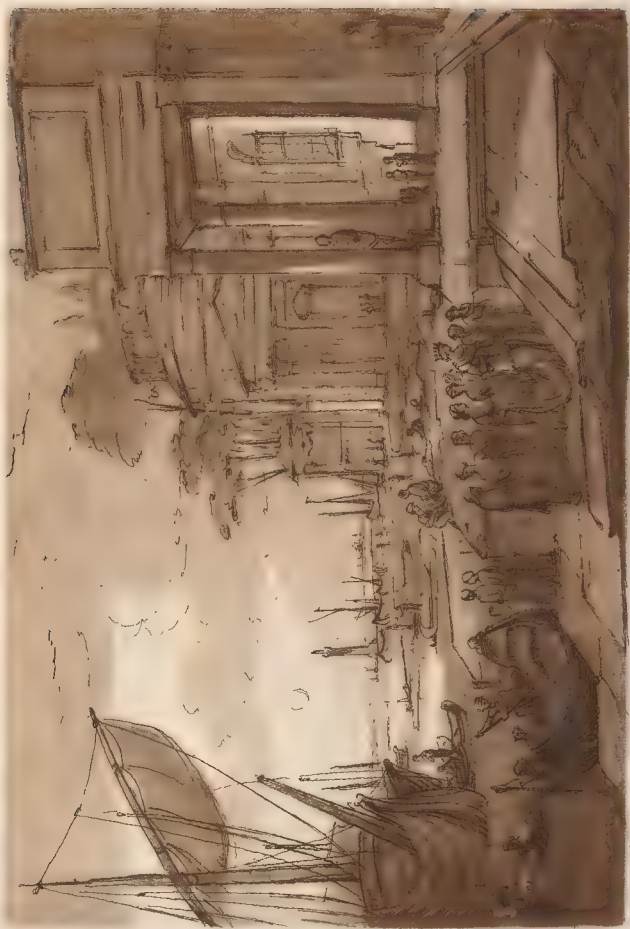


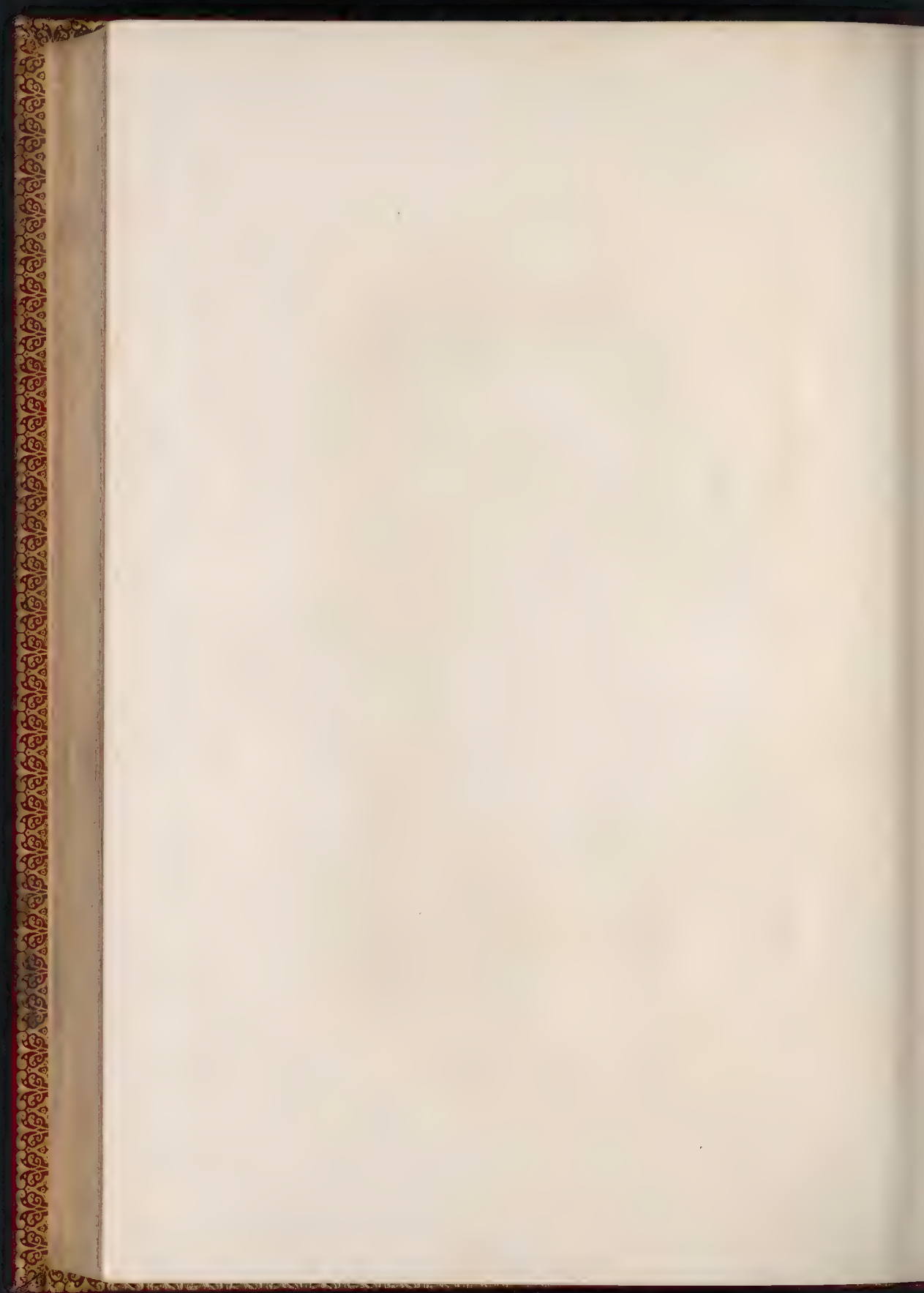


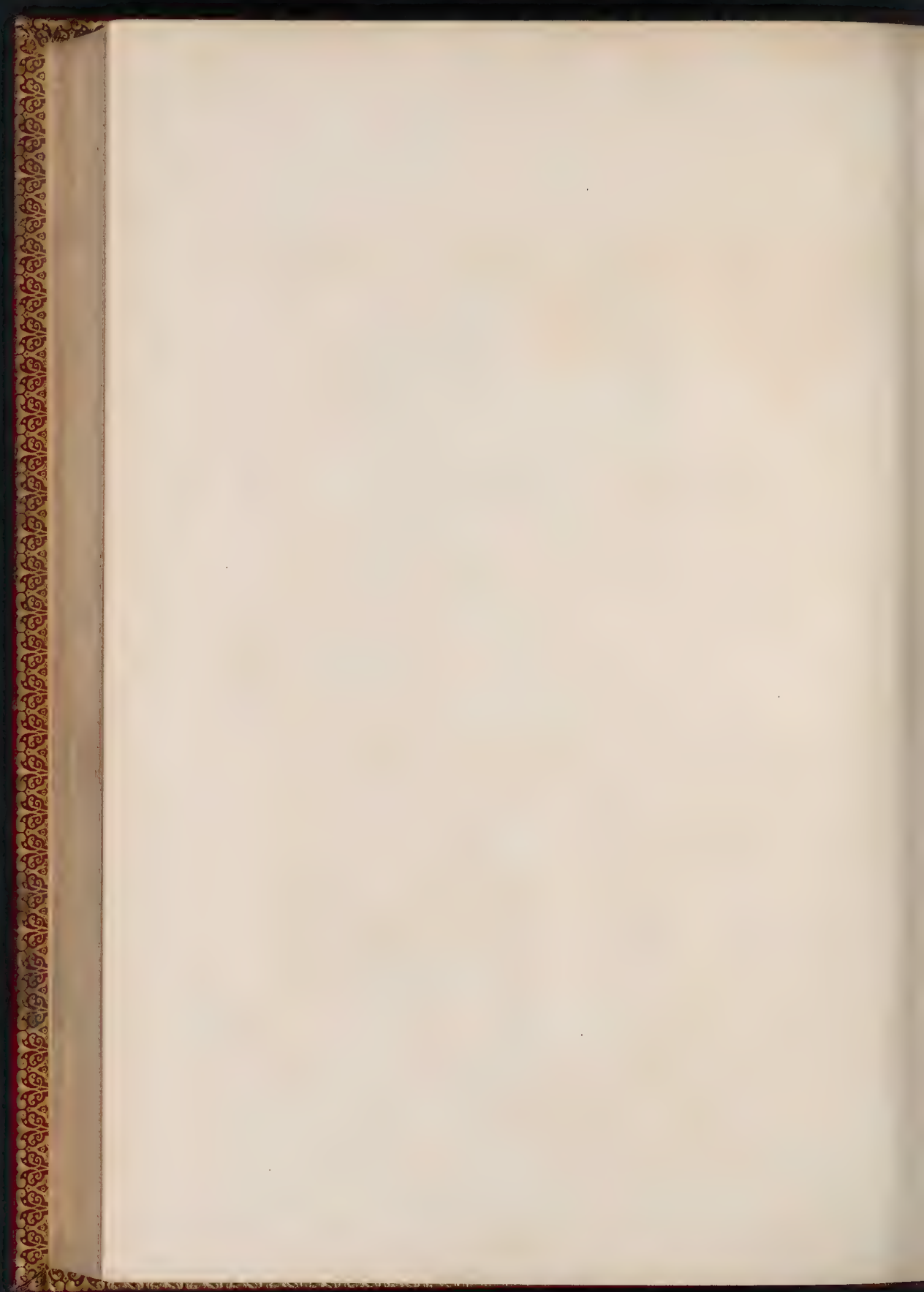




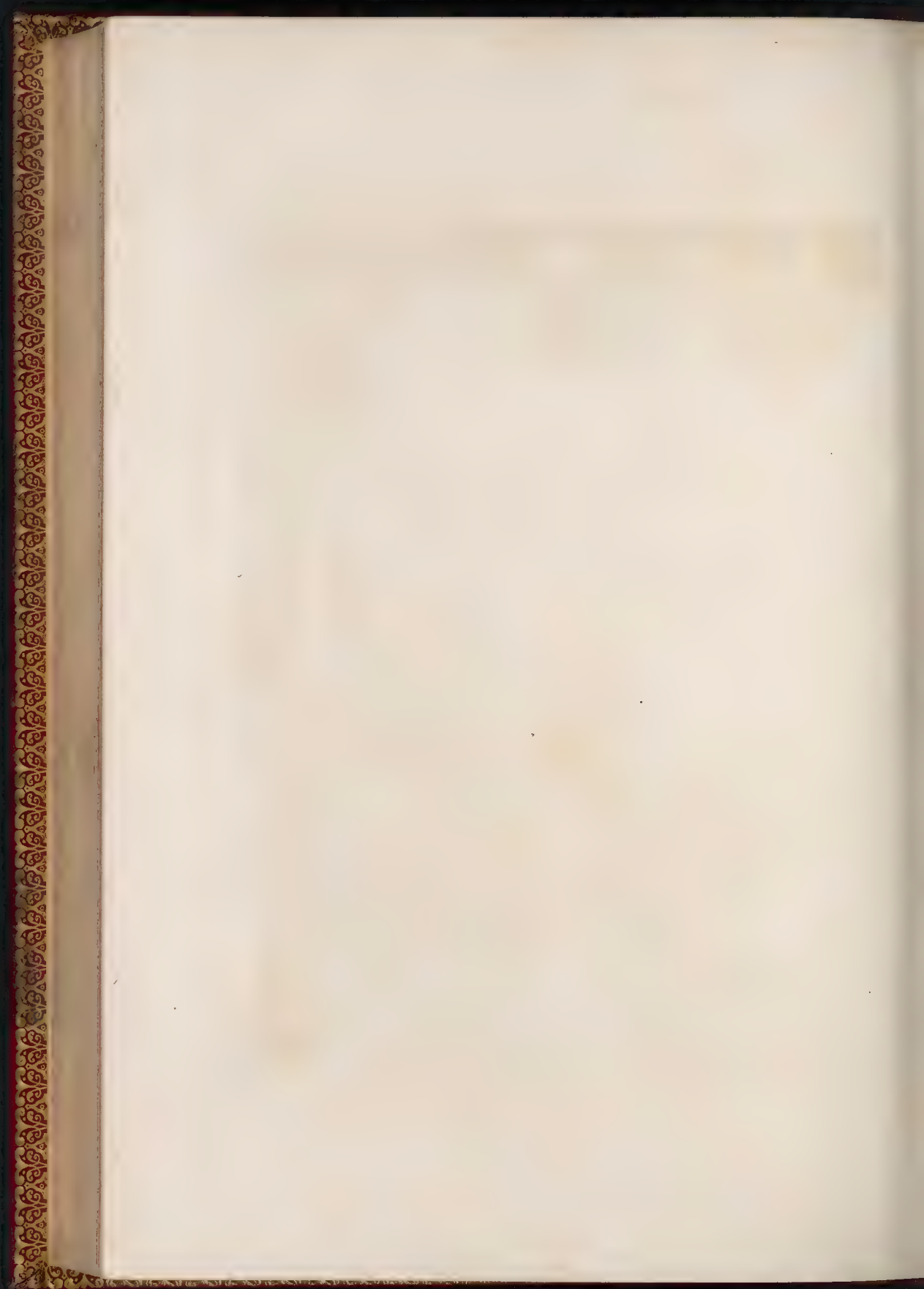


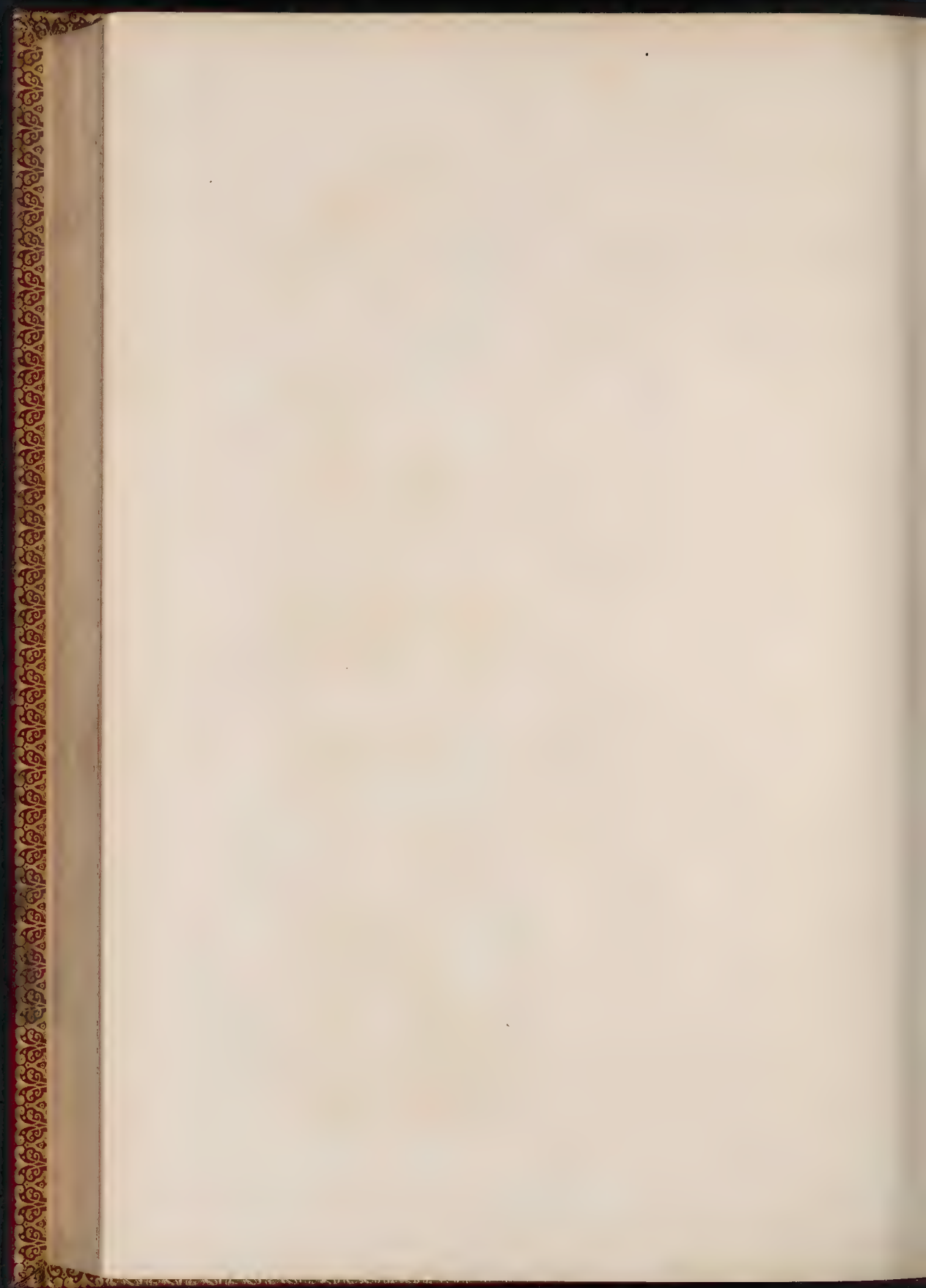




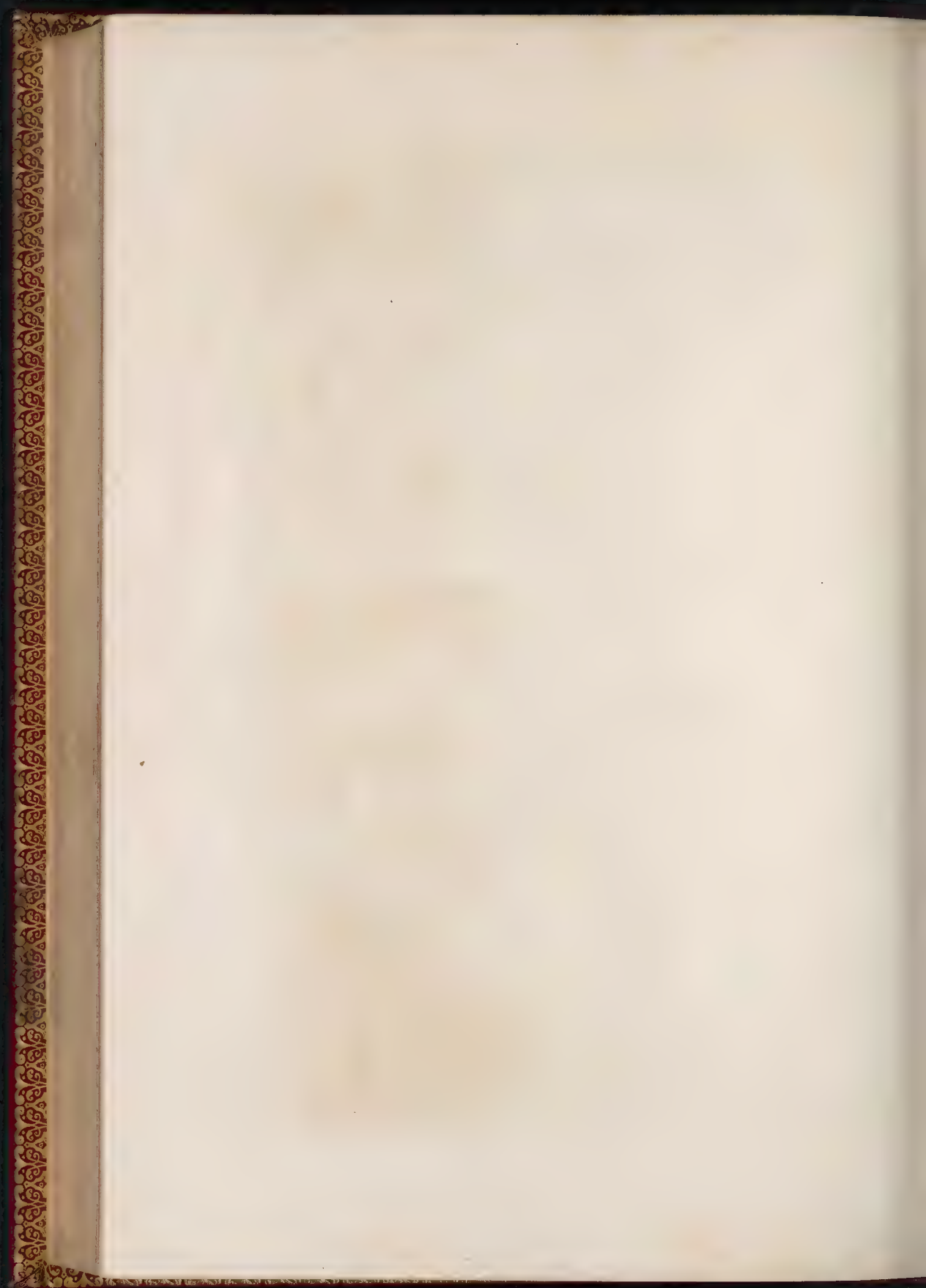


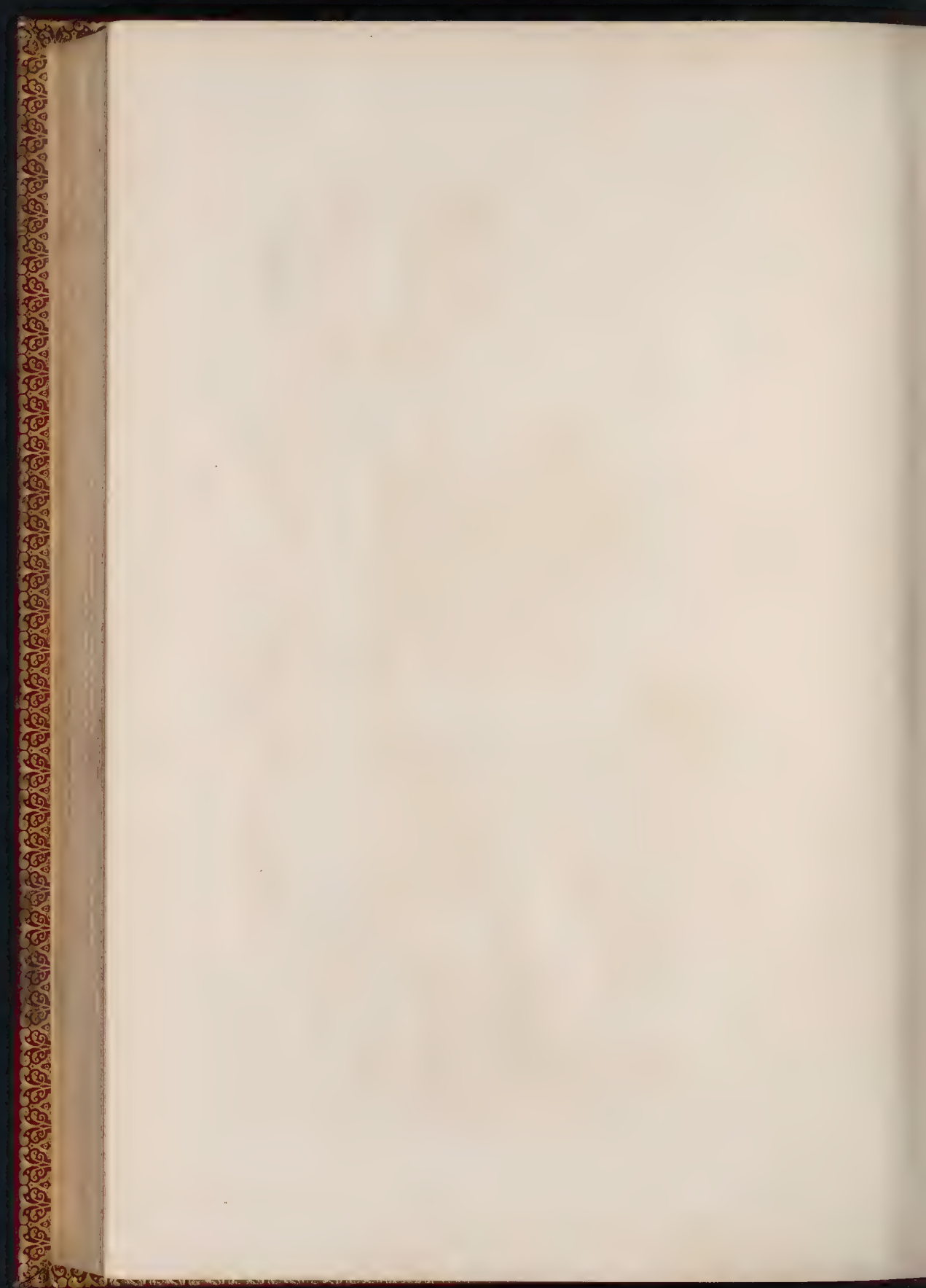




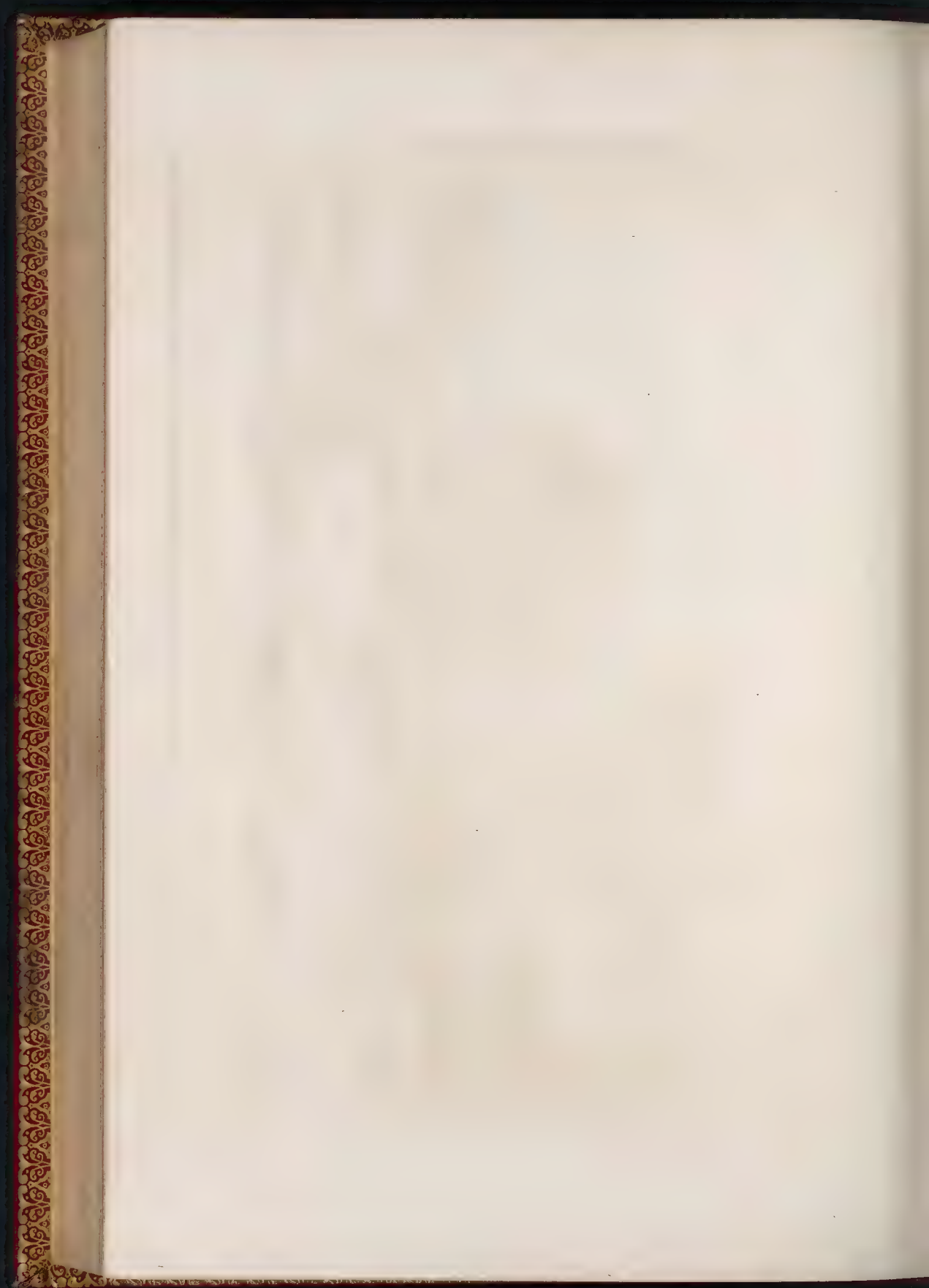


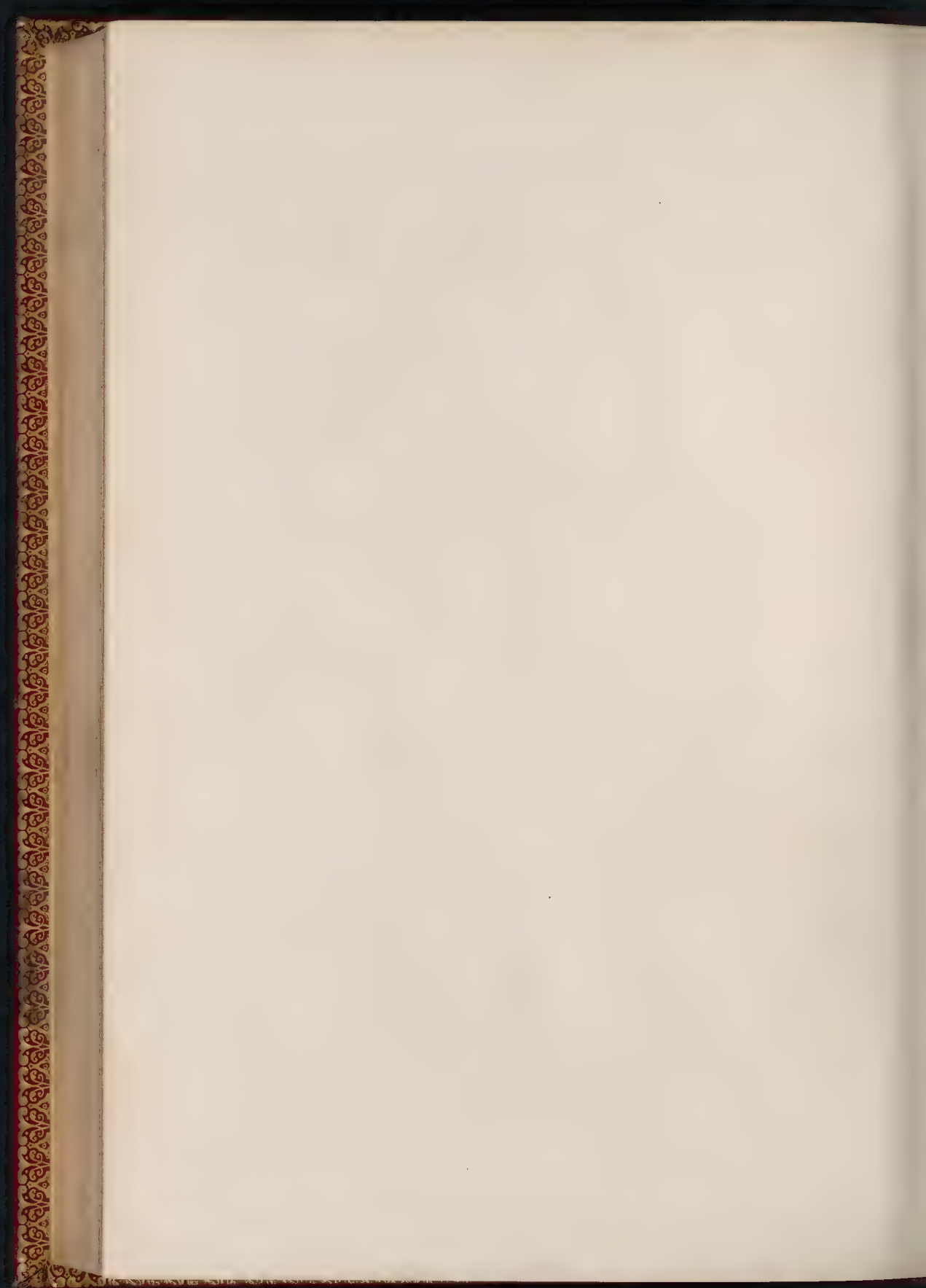






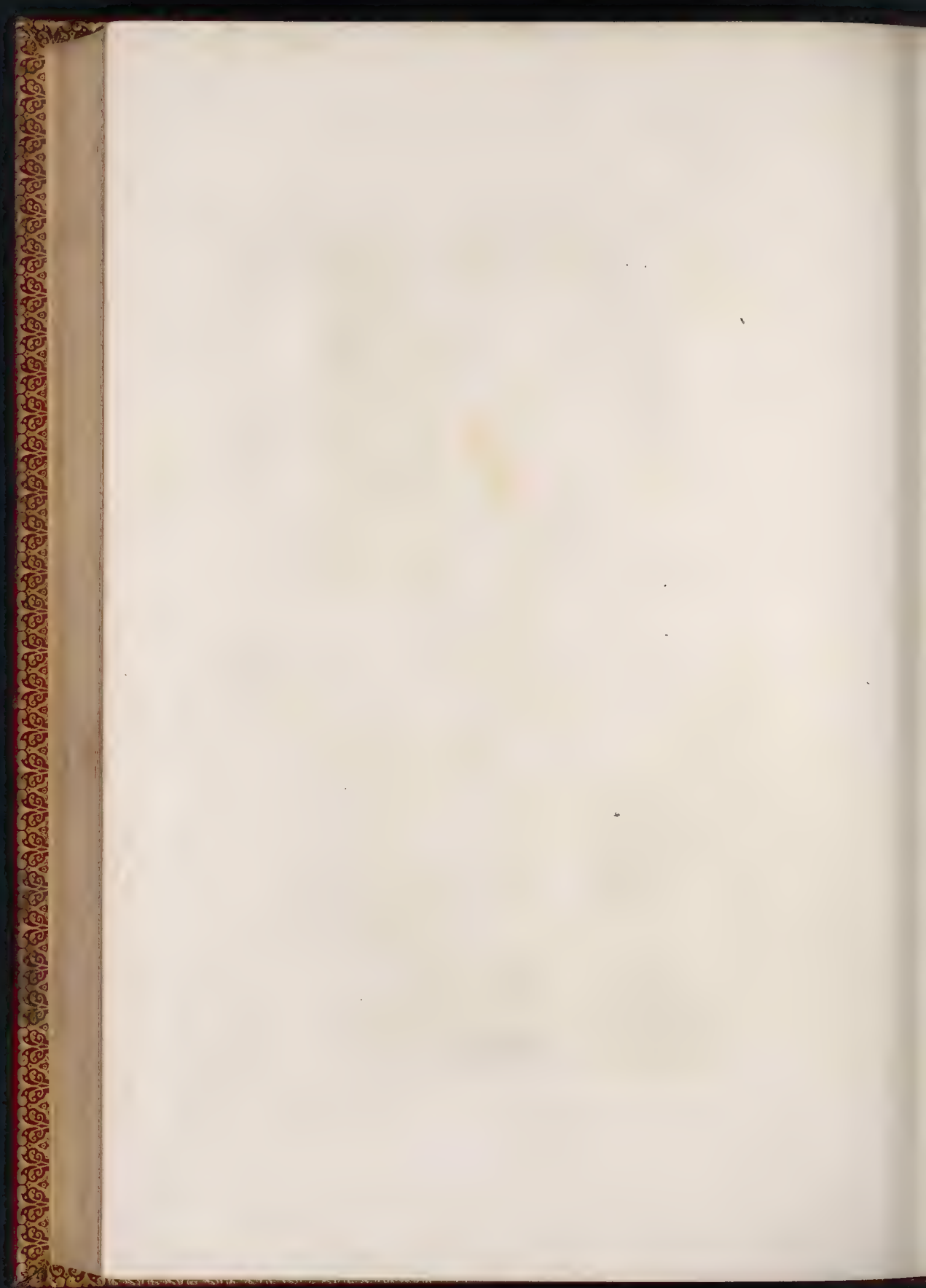


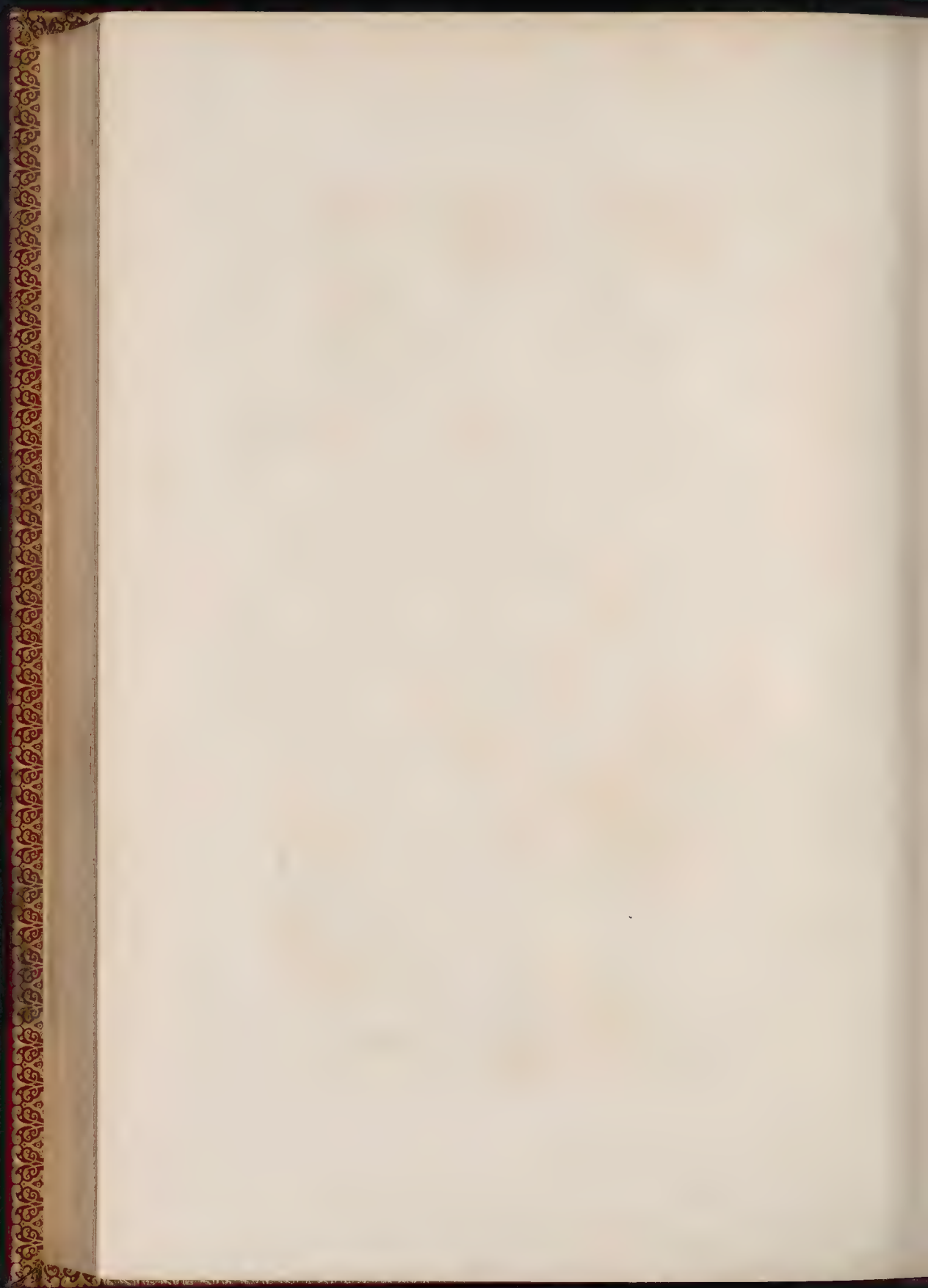




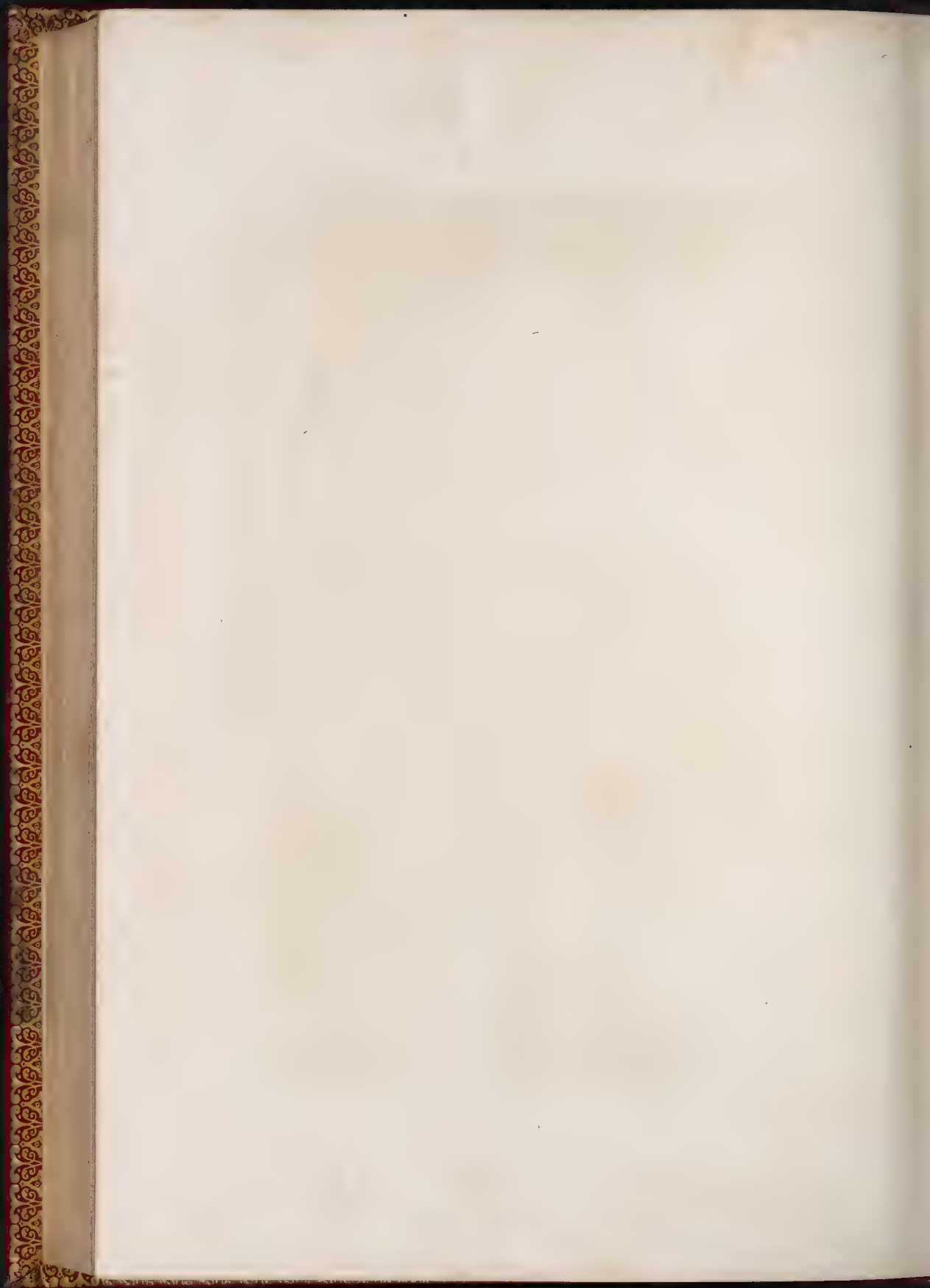


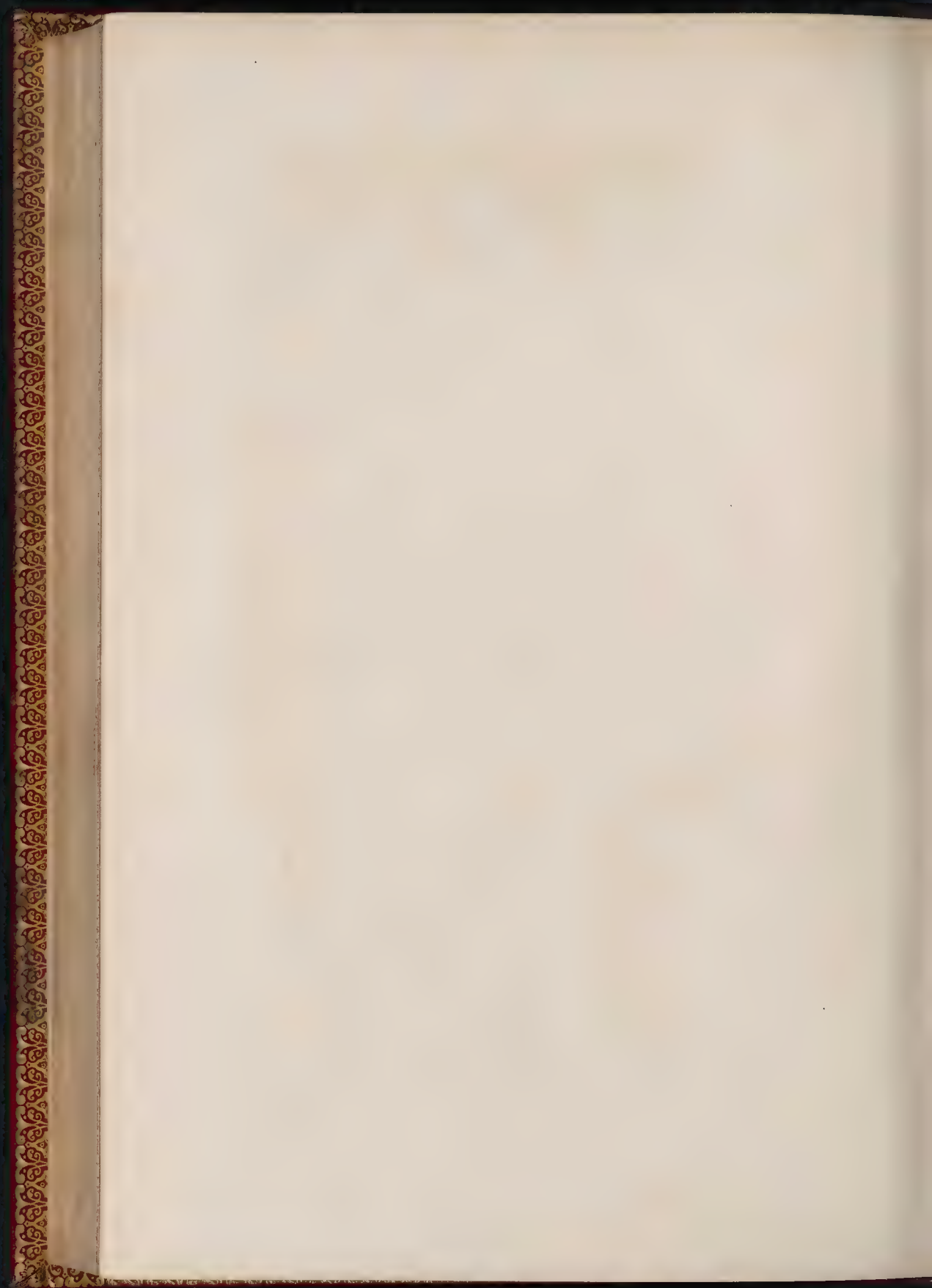
Nº 88.





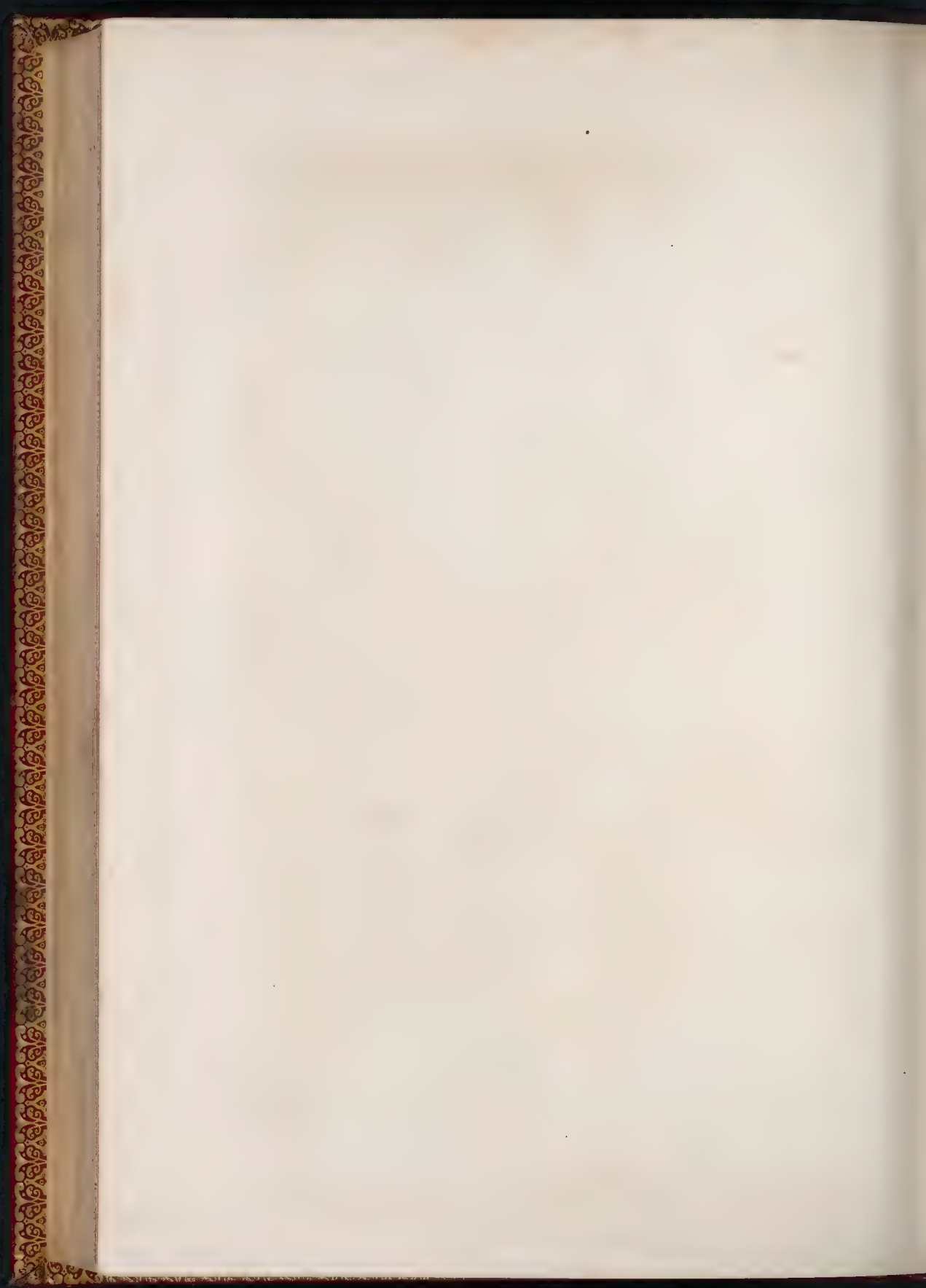






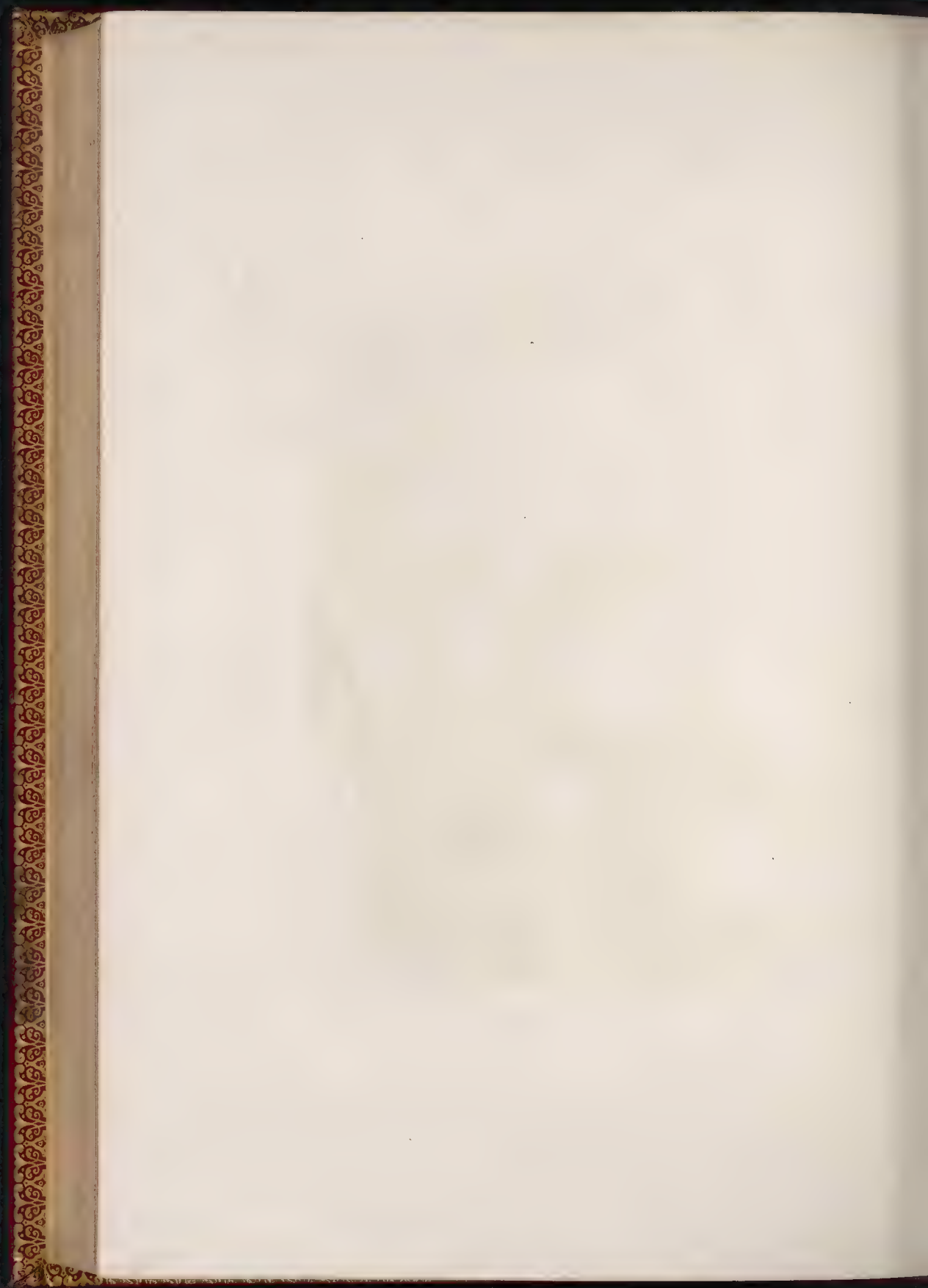


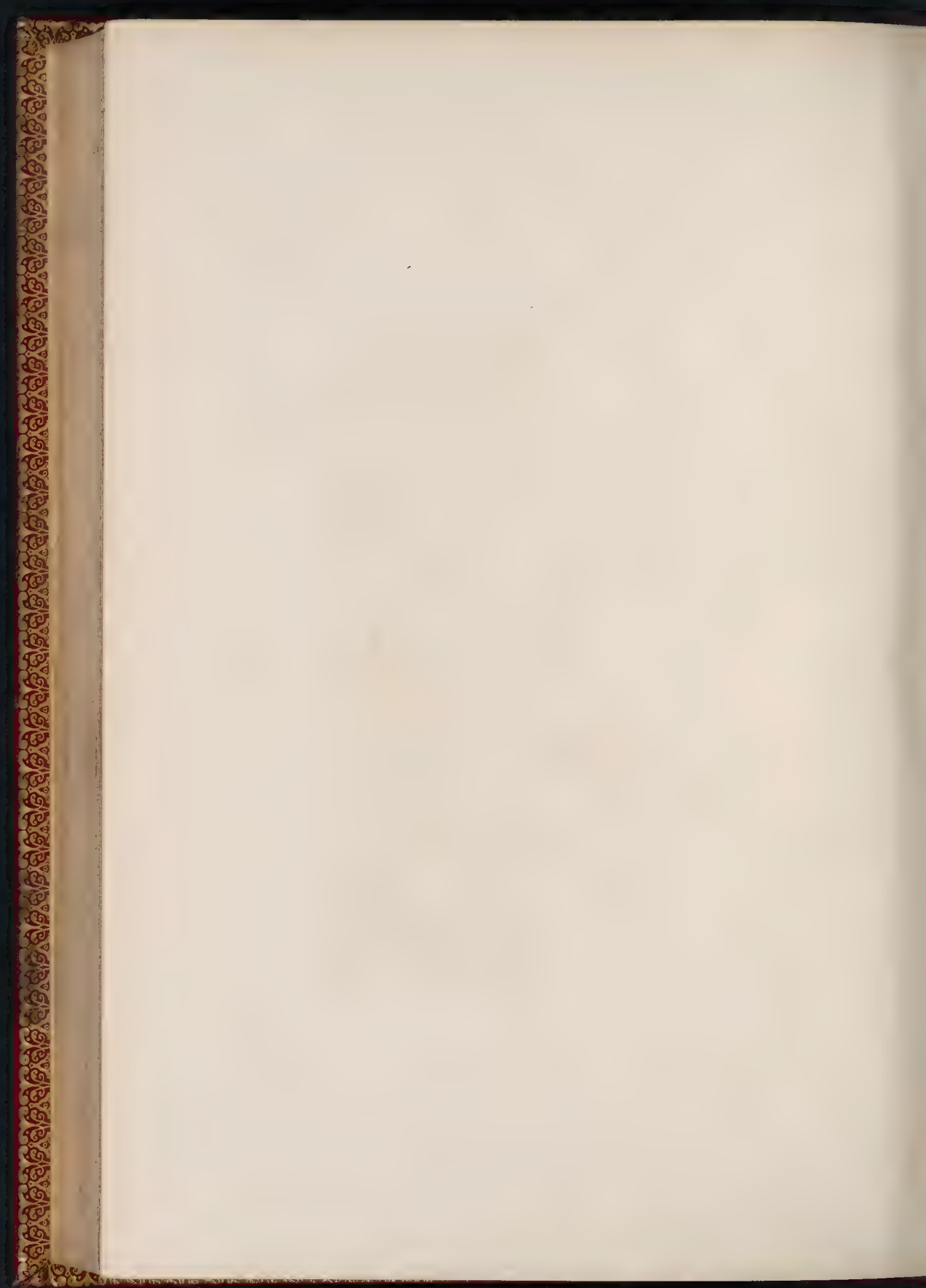
V. 97





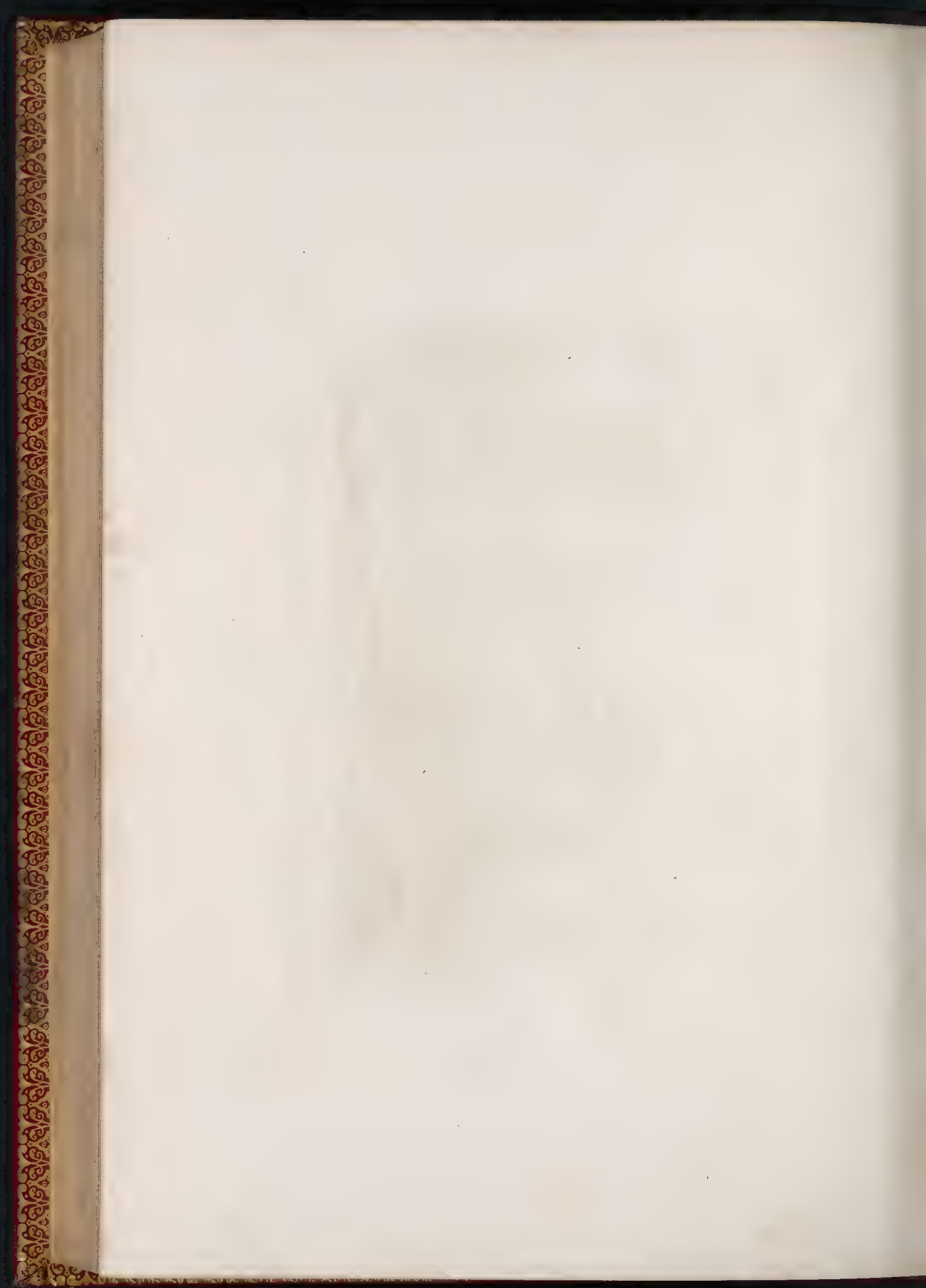
N^o 44

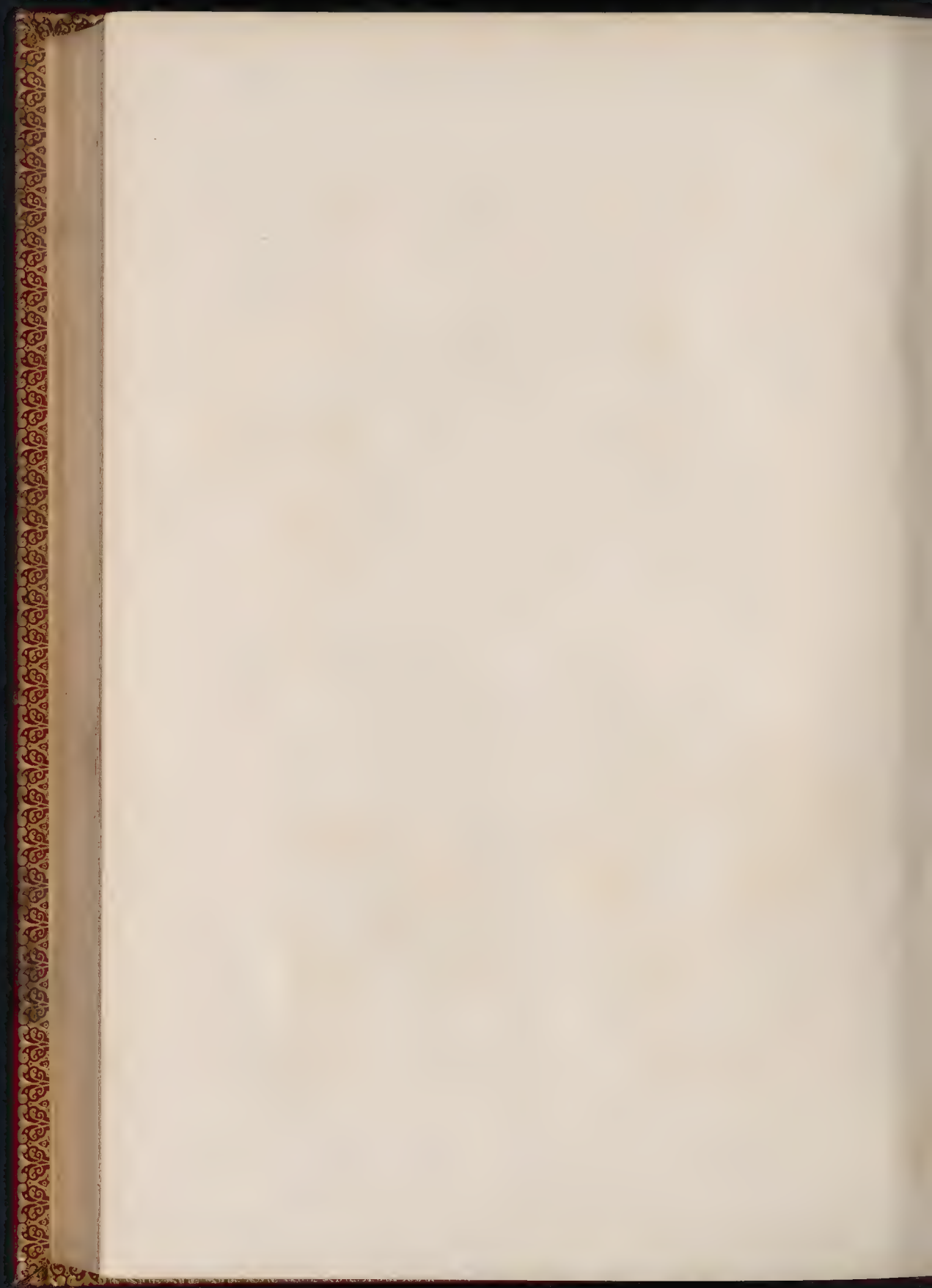






Nº. 92









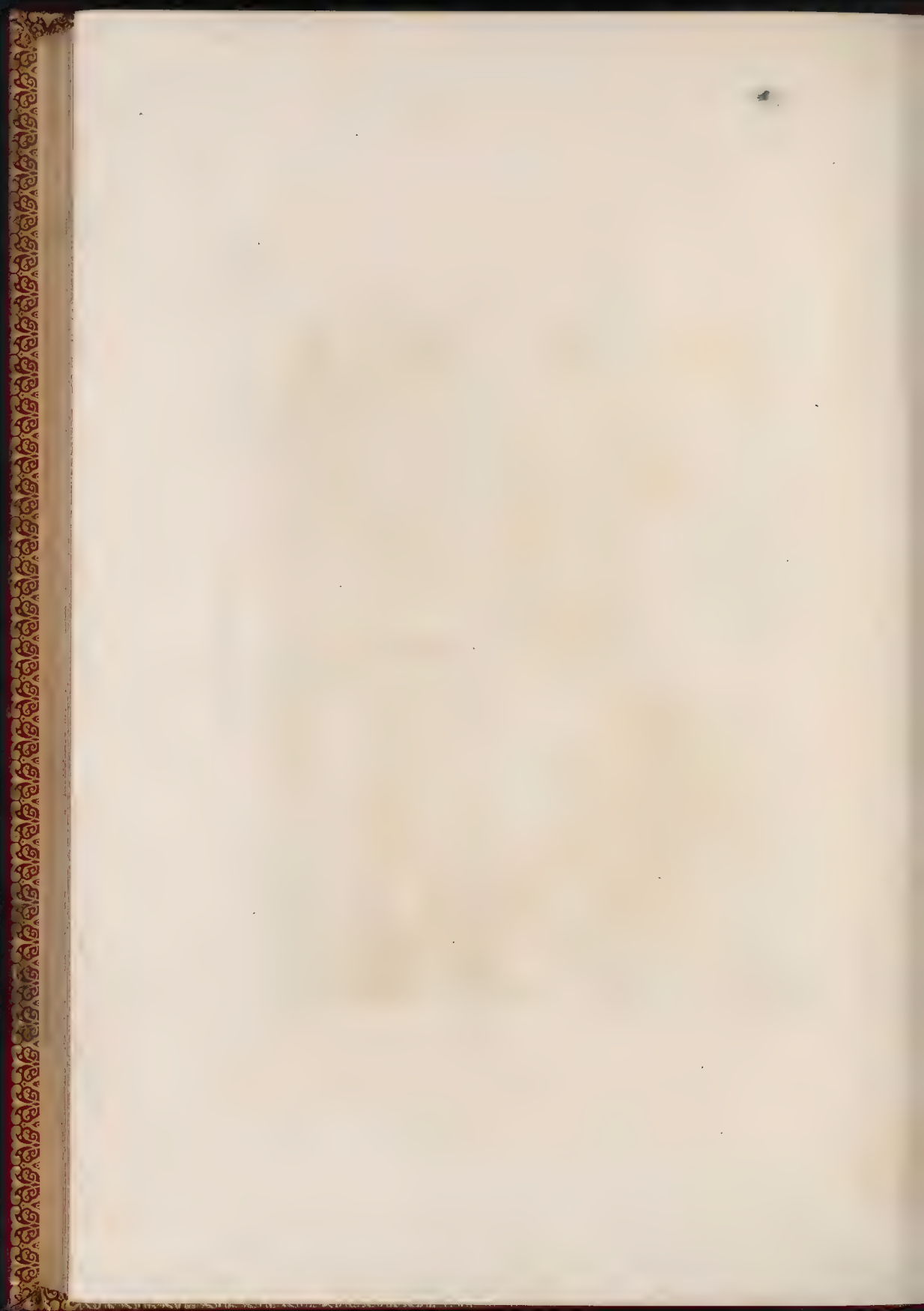


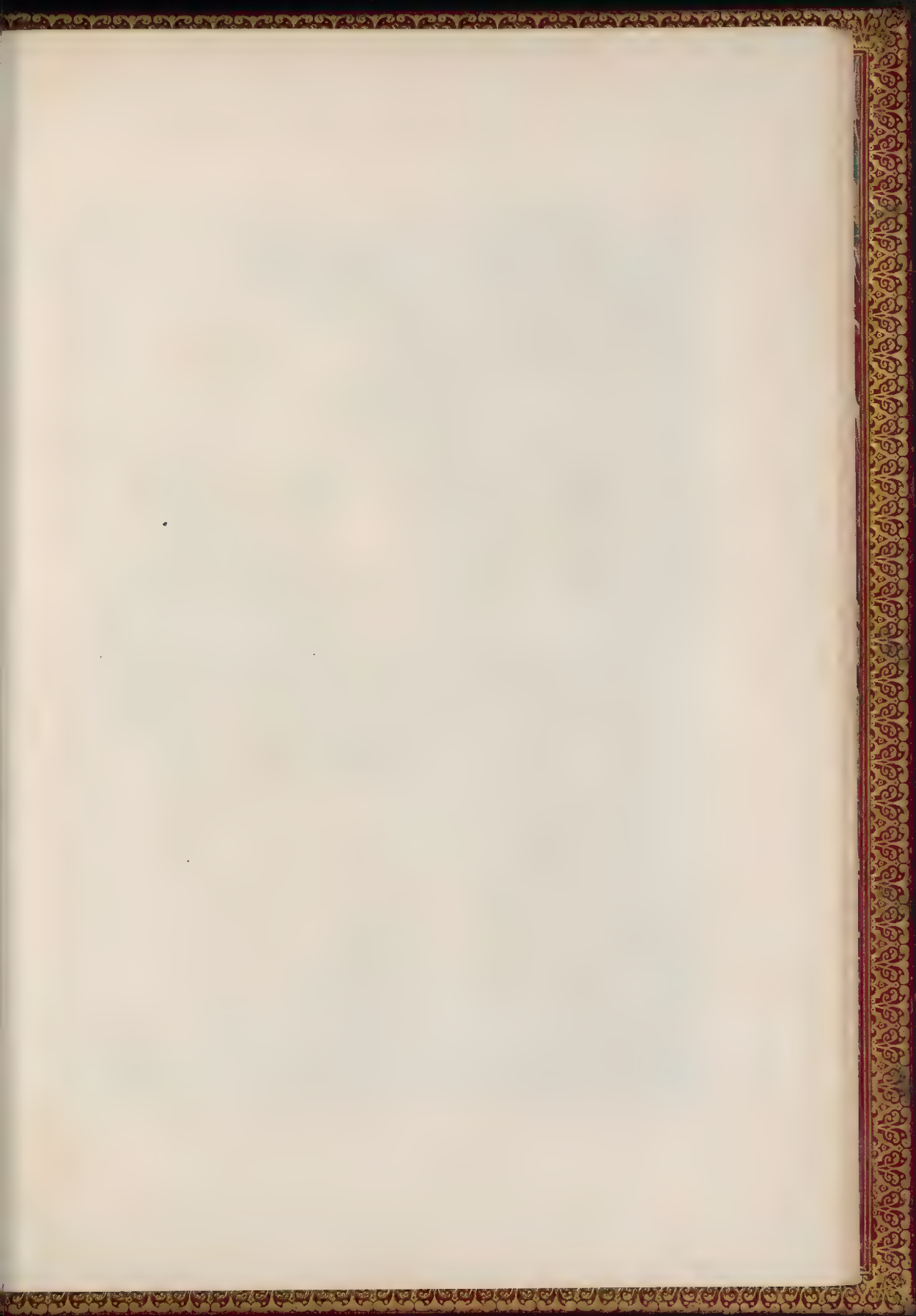
Cinea, accompagnato dal Mario, presenta Venus inabito di
diadema
L'idea di L'idea

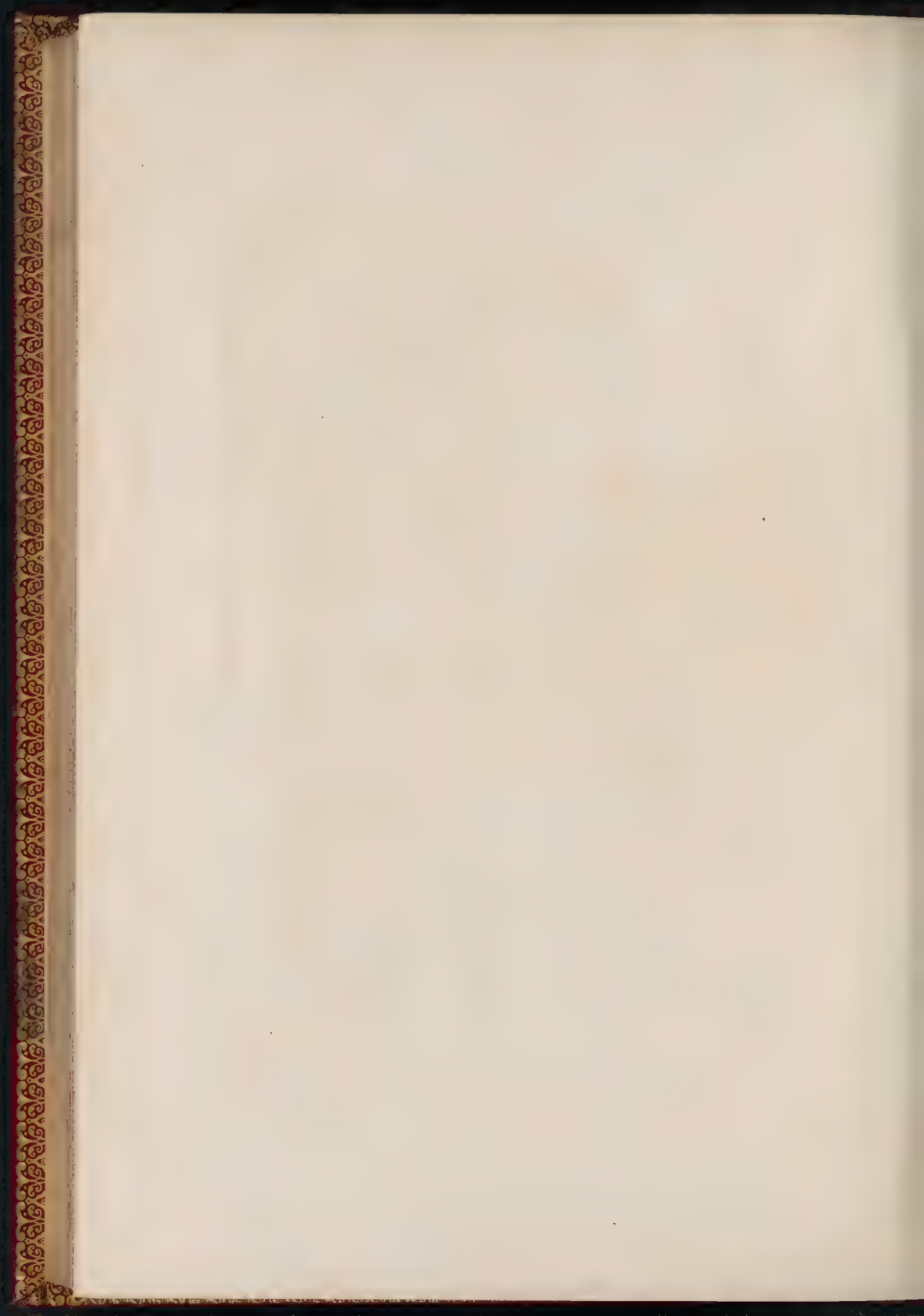










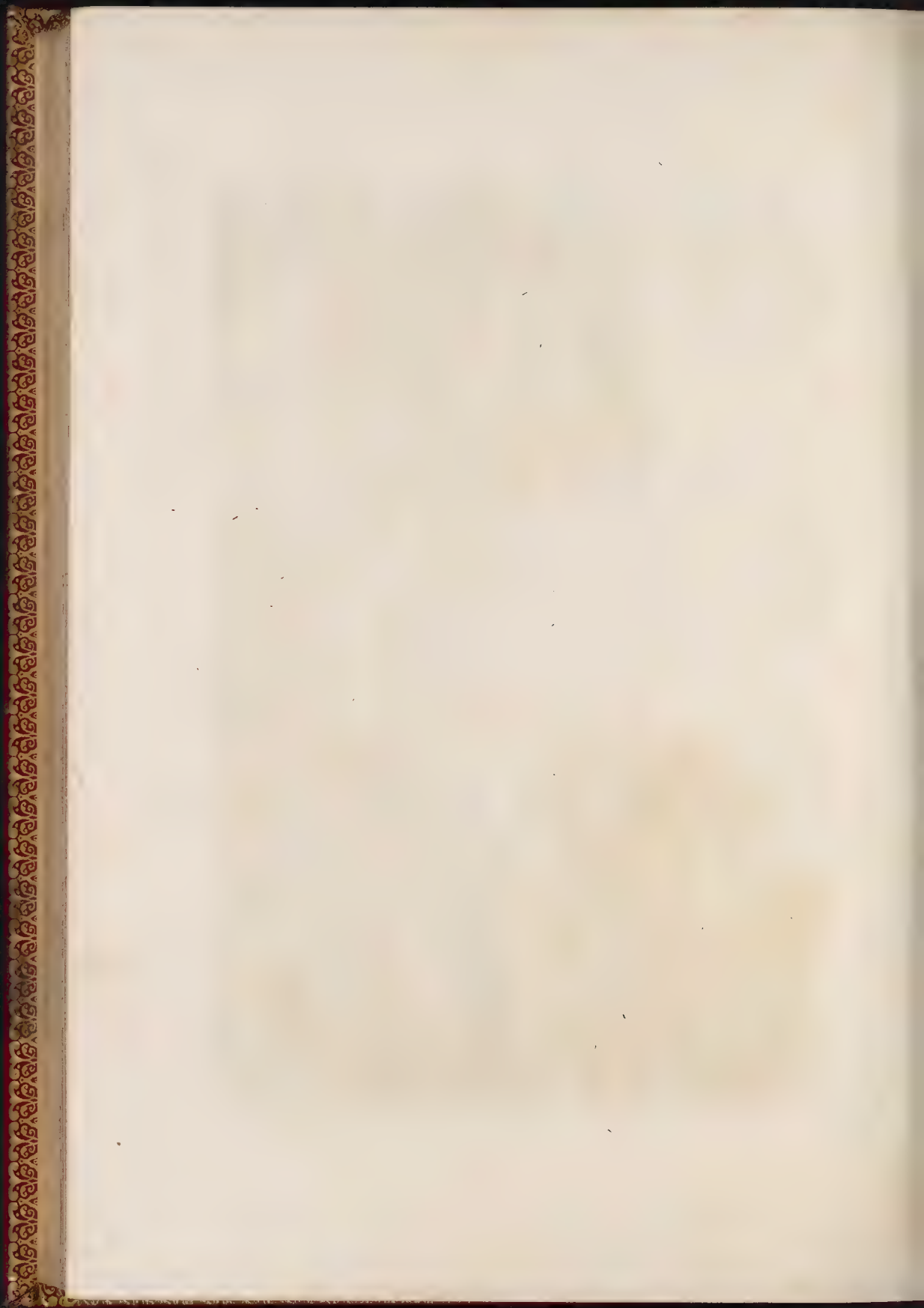


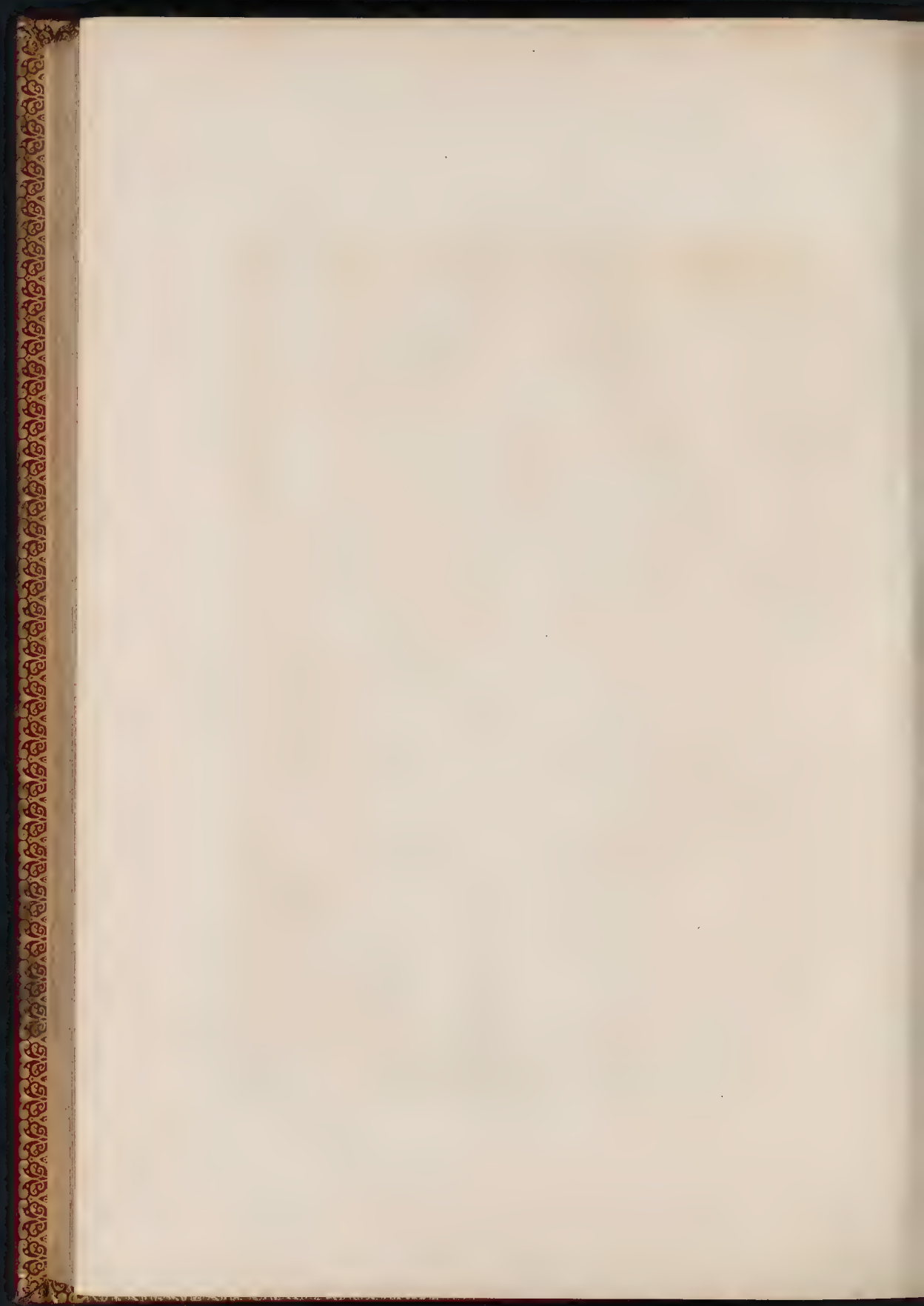






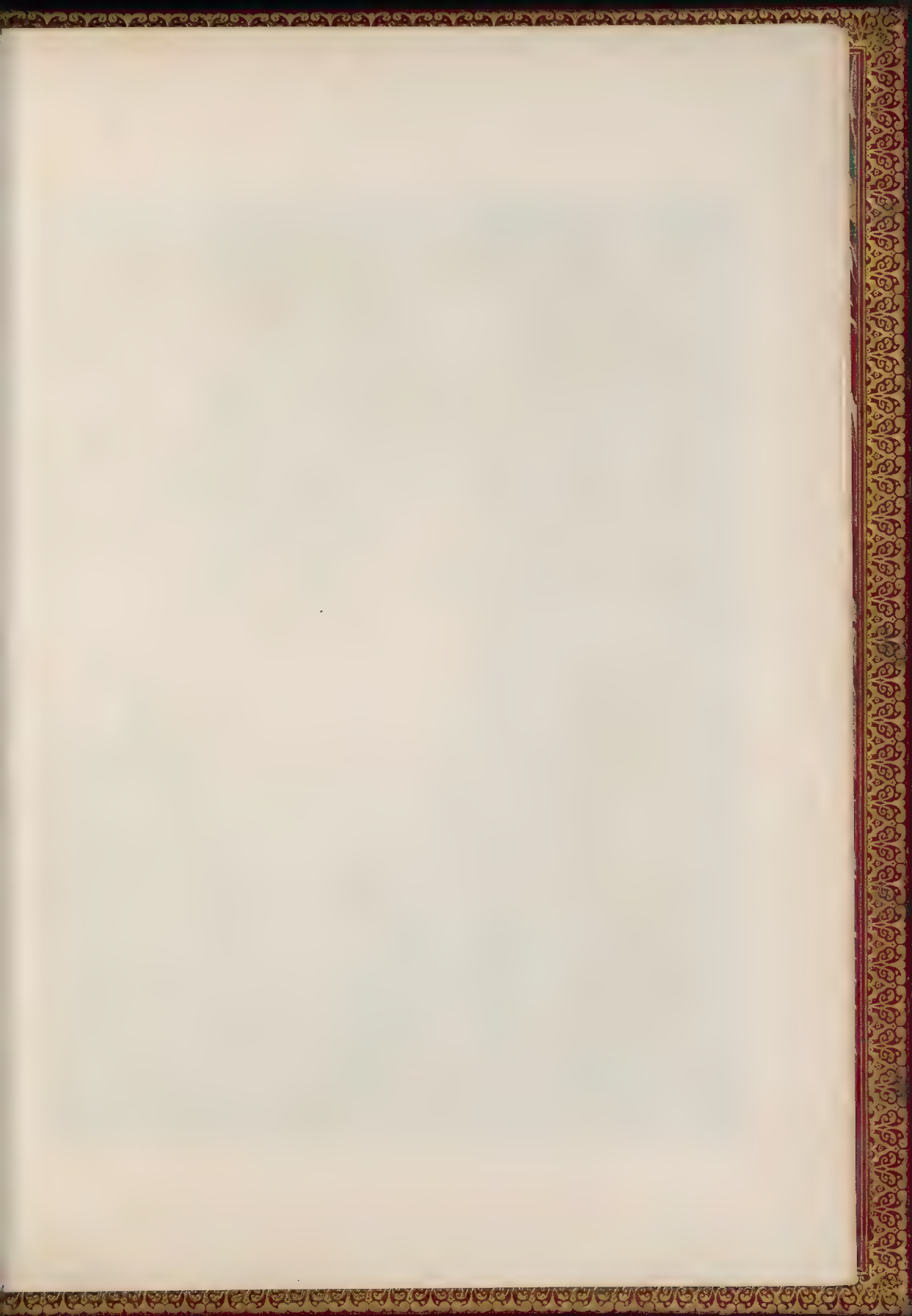


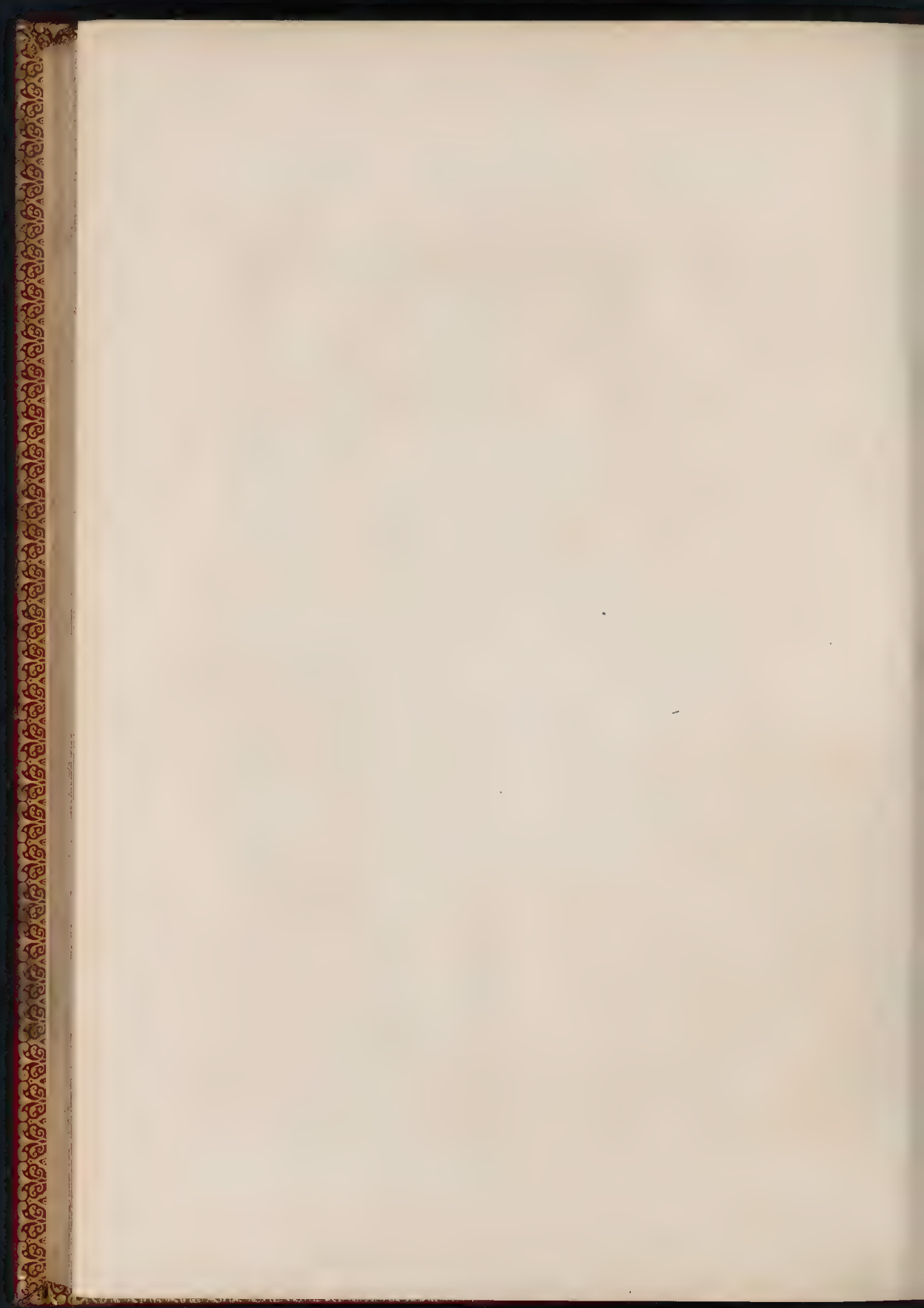








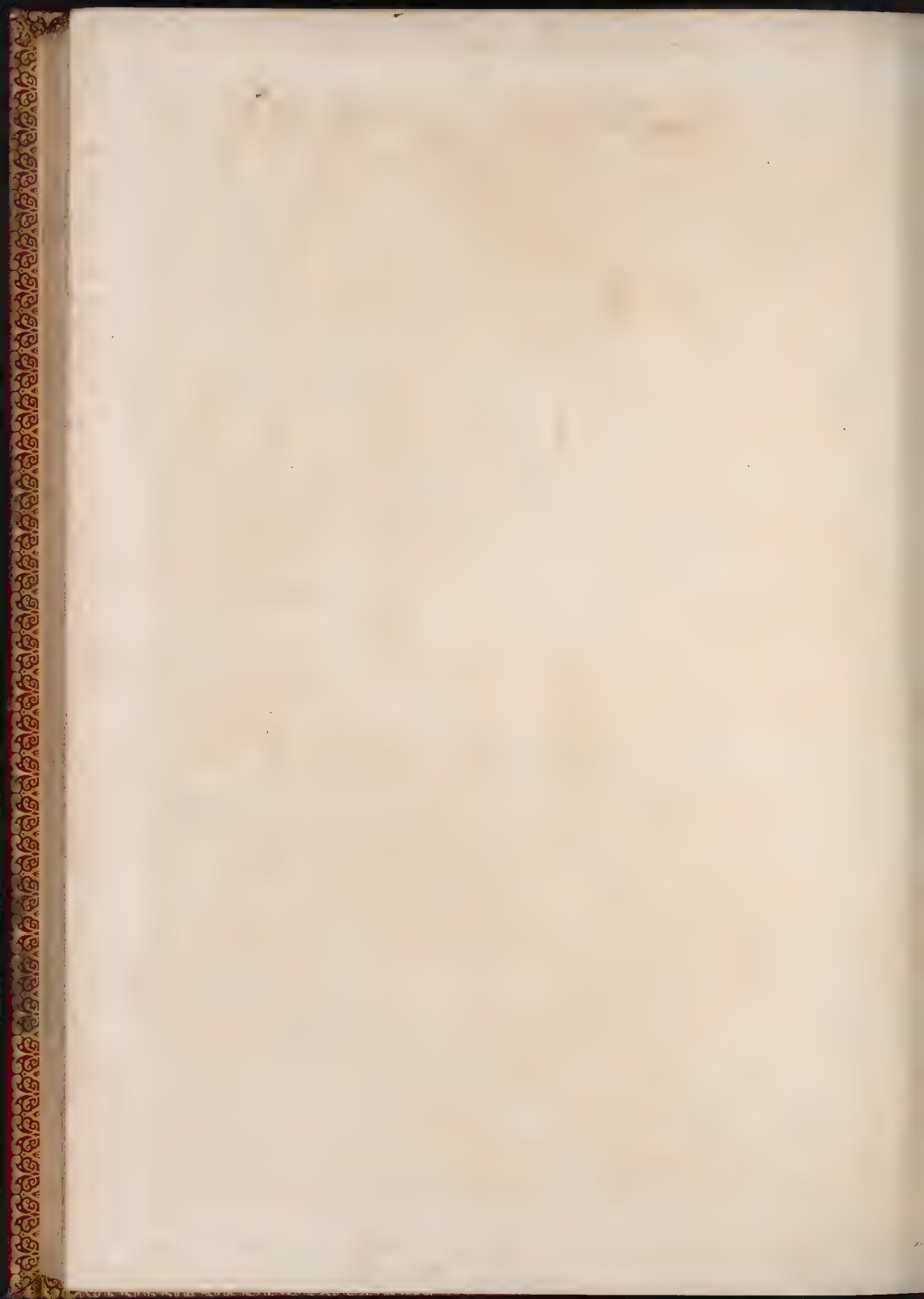


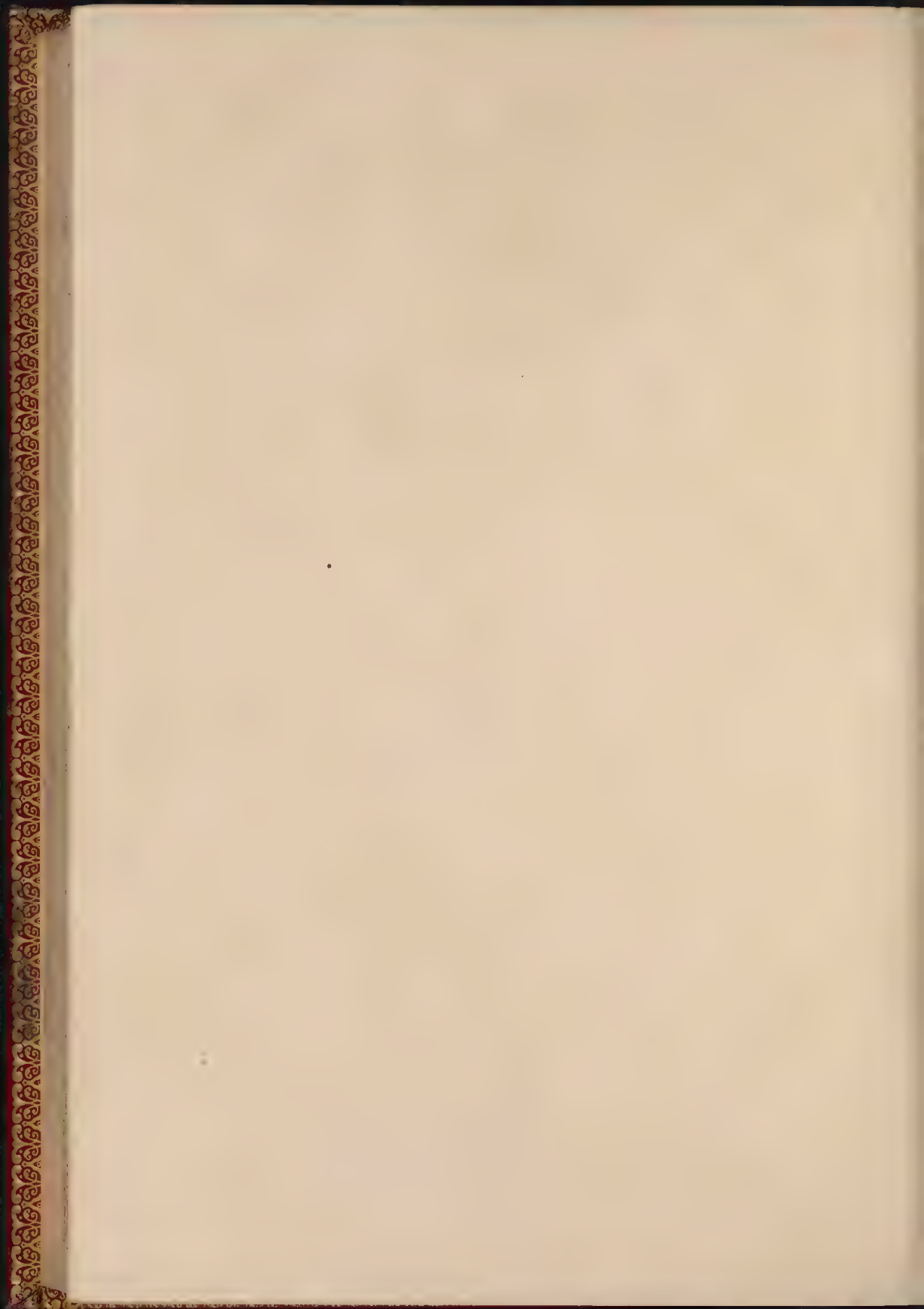


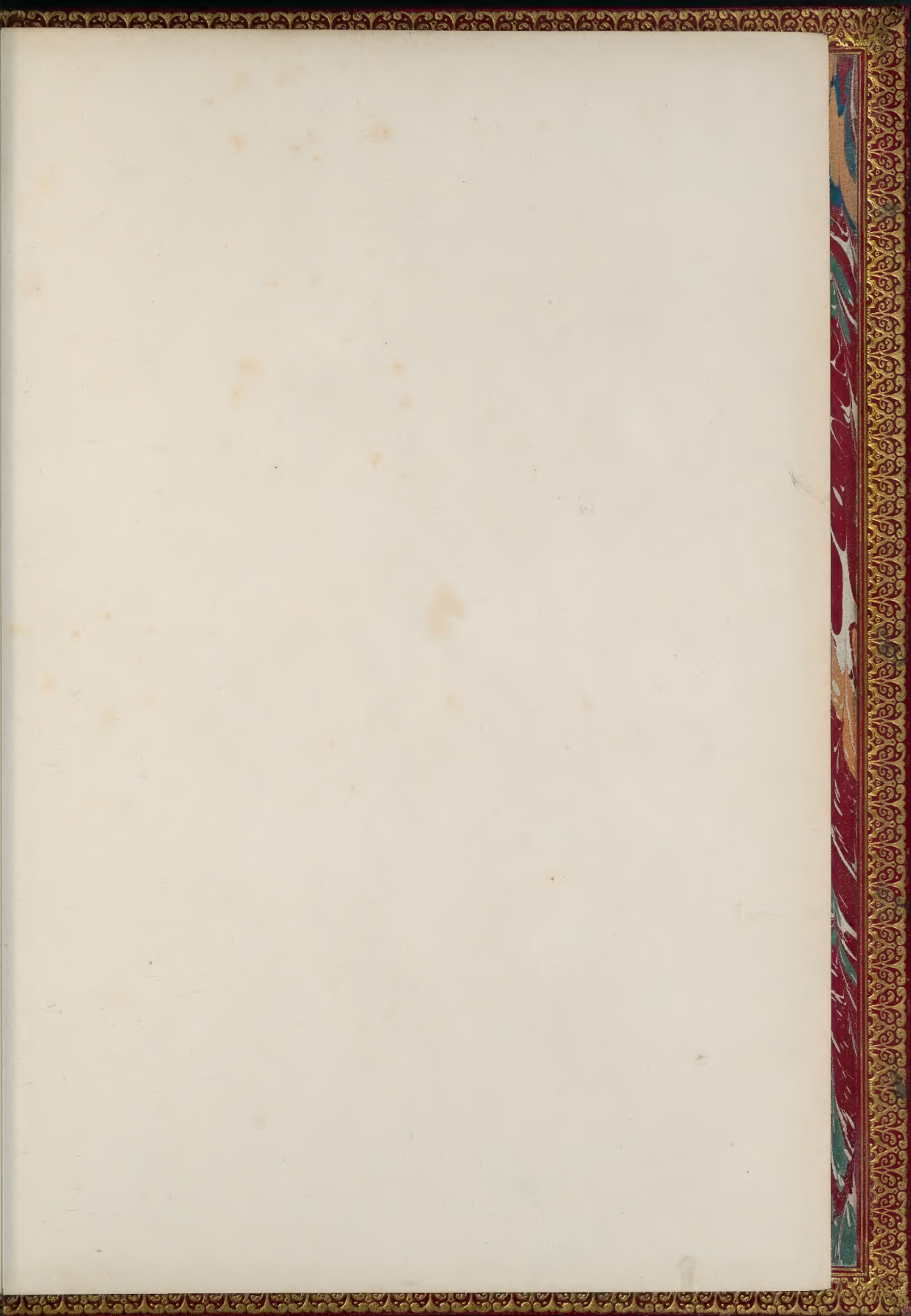
















SPECIAL 87-B
OVERSIZE 27207
NC V.3
248
L87
E121
1777
V3

THE BETTY BECKER
LIBRARY

